

FURTHER ALIENATING THE AUDIENCE DURING A PERFORMANCE OF BERTOLT
BRECHT'S *THE RESISTIBLE RISE OF ARTURO UI* BY UTILIZING DIGITAL
DRAMATURGY, SOCIAL MEDIA AND SOCIAL JUDGMENT THEORY

A Thesis

Presented to the Honors Program of
Angelo State University

In Partial Fulfillment of the
Requirements for Highest University Honors
BACHELOR OF ARTS

by

TIMOTHY MCKEE

May 2020

Major: Theatre and Communications

FURTHER ALIENATING THE AUDIENCE DURING A PERFORMANCE OF BERTOLT
BRECHT'S *THE RESISTIBLE RISE OF ARTURO UI* BY UTILIZING DIGITAL
DRAMATURGY, SOCIAL MEDIA AND SOCIAL JUDGMENT THEORY

By

Timothy McKee

APPROVED:

Ashley Meyer

Daniel Anderson

May 6, 2020

APPROVED:

Dr. Shirley Eoff
Director of the Honors Program

ABSTRACT

This thesis hypothesizes a new dramaturgical approach to Bertolt Brecht's Epic Theatre based on Muzafer Sherif's Social Judgment Theory by utilizing Digital Dramaturgy and Social Media. This thesis has two lines of thought: first, it is up to the dramaturg to push Epic Theatre in a new, audience engagement oriented direction when acceptable; and second, Epic Theatre must embrace the use of social media to effectively persuade the audience in accordance with Social Judgment Theory. It also describes a project utilizing digital dramaturgy and social media in a performance of Brecht's *The Resistible Rise of Arturo Ui*. To determine if the use of social media is effective in this proposed approach to Epic Theatre, this thesis examined quantitative data gathered from social media platform analytics. The results of this analysis support the continued use of social media during Epic Theatre performances at Angelo State University, but will require further development.

TABLE OF CONTENTS

ABSTRACT.....	iii
TABLE OF CONTENTS.....	iv
LIST OF FIGURES	vi
CHAPTER	
I. INTRODUCTION.....	1
SOCIAL JUDGMENT THEORY	1
II. LITERATURE REVIEW.....	6
III. WHAT IS DRAMATURGY?	8
HISTORY OF DRAMATURGY	8
ROLE OF THE DRAMATURG	9
DRAMATURGICAL APPROACH TO THE RESISTIBLE RISE OF ARTURO UI ..	11
IV. BRECHT, EPIC THEATRE, AND ALIENATION	14
BERTOLT BRECHT.....	14
EPIC THEATRE.....	16
ALIENATION EFFECT.....	18
V. THE RESISTIBLE RISE OF ARTURO UI	23
SYNOPSIS OF THE RESITIBLE RISE OF ARTURO UI	23
DIFFERENT ADAPTATIONS	25
HISTORICAL CONTENT FOUND IN <i>THE RESISTIBLE RISE OF ARTURO UI</i>	25
VI. PRODUCTION RESEARCH METHODOLOGY	30
PRE-PRODUCTION RESEARCH	30

PRESENTING THE RESEARCH	32
VII. SOCIAL MEDIA AND WEBSITE	34
CONNECTION TO EPIC THEATRE	34
CHOICE OF SOCIAL MEDIA AND TARGET AUDIENCES.....	35
AUDIENCE ENGAGEMENT ON THE WEBSITE	38
VIII. EVALUATION.....	41
SOCIAL MEDIA ANALYTICS	41
SOCIAL MEDIA NOTES	45
OUTCOME.....	46
FUTURE APPLICATION AND STUDY	47
REFERENCES	48
APPENDIX A: DIRECTORS CONCEPT STATEMENT	53
APPENDIX B: RESEARCH PRESENTATION	62
APPENDIX C: SURVEY	85
BIOGRAPHY	89

LIST OF FIGURES

	Page
<i>Figure 1: Judgmental Latitude</i>	2
<i>Figure 2: Message Shifting</i>	5
<i>Figure 3: Placard Photograph</i>	26
<i>Figure 4: Social Media on the Website</i>	37
<i>Figure 5: Three World Concept</i>	38
<i>Figure 6: Facebook Post</i>	41
<i>Figure 7: Tweet</i>	43
<i>Figure 8: Instagram Post</i>	44

CHAPTER I

INTRODUCTION

This thesis proposes a new way to persuade the Epic Theatre audiences' opinions concerning the subject matter brought forth in a play by utilizing social media as an avenue to elicit favorable reactions when merged with Social Judgment Theory. Epic Theatre, at its core, is a form of persuasion because it involves the act of attempting to change or shift an audience members' opinion or belief. Bertolt Brecht, the founder of Epic Theatre, wanted to present social issues in a way that stimulated analytical thinking, which corresponds to a high involvement decision laid out in Social Judgment Theory. The audience is allowed to form their own opinions, but this thesis hypothesizes that those opinions can be shifted if the dramaturg takes advantage of social media and its inherent ability to alienate the users by presenting their research to said audience in accordance with Social Judgment Theory.

This thesis describes the author's testing of this hypothesis in his role as dramaturg for Angelo State University's 2019 production of Bertolt Brecht's play, *The Resistible Rise of Arturo Ui*. Because of this, the author presents little data on attitude shifts within the audience and focuses instead on the use of social media as a means to effectively communicate developed messages to an audience while providing a potential avenue to measure audience response for future research.

SOCIAL JUDGMENT THEORY

Social Judgment Theory (SJT) is a self-persuasion theory developed by Muzafer Sherif, Carolyn Sherif, and Carl Hovland in the 1960s. This communications theory proposed

that when people receive a message, they either accept or reject the message based on their existing knowledge, judgmental processes, and effects.¹ Existing knowledge is made up of beliefs, opinions, and facts already known by each individual. Judgmental processes refer to the analysis of new information and subsequent comparison to personal beliefs. This is when the receiver will judge the message against what they know in order to determine if it falls within the latitude of acceptance, rejection, or non-commitment.

There are two unique phases of SJT, judging and shifting. Both of these phases are low-involvement—meaning they are processed quickly with little intellectual effort. The

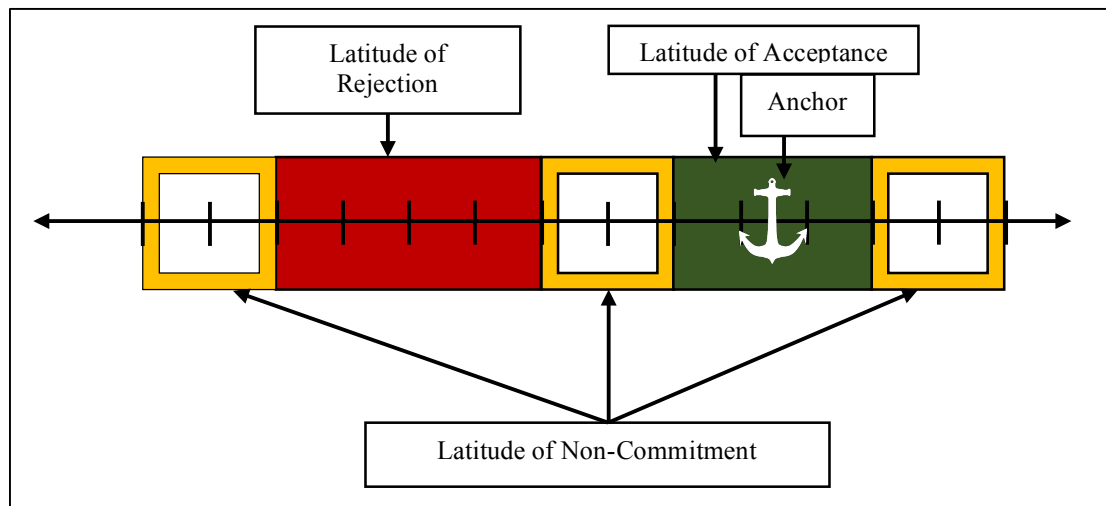


Figure 1: Judgmental Latitude

purpose of including social media in this thesis is to attempt to slow down these processes, make them high-involvement, and provide additional information to form intellectual opinions. To force a low-involvement process into becoming a high-involvement process, the choice was made to utilize the social media platforms to disseminate messages that involved

LMDA Review

¹ For a full explanation of Social Judgment Theory see Muzafar Sherif and Carl Hoveland, *Social Judgment: Assimilation and Contrast Effects in Communication and Attitude Change*. (New Haven: Yale University Press, 1961).

additional historical facts, political statements, or general background information. These additional messages were designed to take the topic on stage – a tyrannical government – and merge it with current government actions, especially the Twitter account. By merging the two, the audience member can analyze the two independent pieces of information against each other; which creates a high-involvement process because it is no longer a passive judgment, but active comparison.

During the judging phase, the audience would determine how close the message they are receiving is to what they already believe – this is called the anchor point. During the shifting phase, they will determine how to respond to the message. This theory shows how “people compare messages with their pre-existing attitudes and make evaluations about the message based on their anchors on this topic or message”.² The two phases play out on what is referred to as the judgmental latitude. This spectrum contains three specific latitudes: the latitude of acceptance, latitude of rejection, and latitude of non-commitment.

The latitude of acceptance includes the positive attitudes one has towards a specific issue and contains the beliefs and messages one agrees with or believes to be true. On the other side is the latitude of rejection which includes the negative attitudes one has towards a specific issue and contains the beliefs and messages one does not agree with or believes to be false. The third latitude is the latitude of non-commitment. This buffer area includes the messages and beliefs one does not have a positive or negative attitude towards. Each latitude

²Sasha Teng, Kok Wei Khong, and Wei Wei Goh, “Persuasive Communication: A Study of Major Attitude-Behavior Theories in a Social Media Context,” *Journal of Internet Commerce* 14, (2015), 46.

is subject to moving, or shifting, around on the spectrum when compelling messages are received.

Creating the message that is to be received can be difficult. If the message received falls in the latitude of rejection, the anchor will move in the opposite direction adding to the divide between the latitudes of rejection and acceptance. Alternatively, if the message received falls within the latitude of acceptance the anchor will move towards the message on the spectrum. Sherif et al.'s research³ further suggests that creating a message that falls on the line between the latitude of acceptance and non-commitment has the strongest likelihood of affecting attitude, because it causes the largest shift in the longitude of acceptance, as seen in Figure 2.

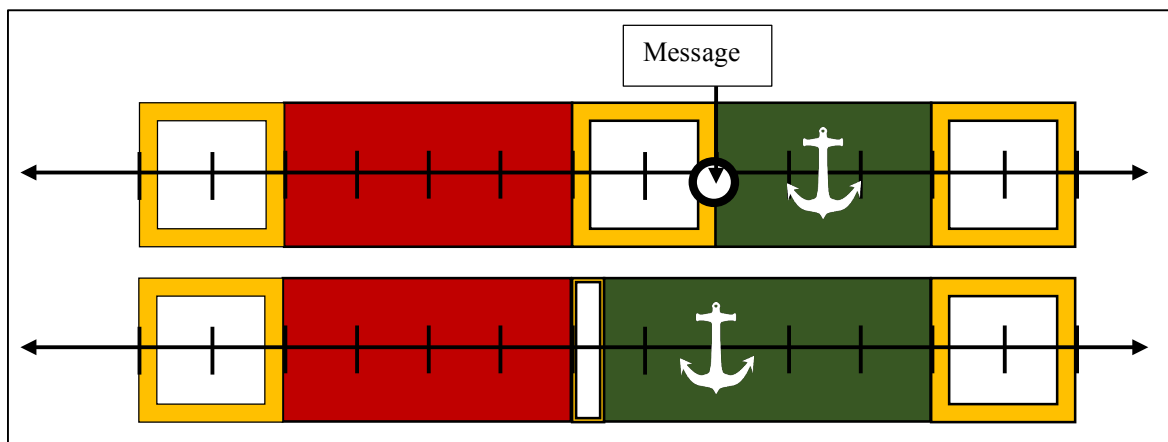


Figure 2: Message Shifting

The last component of SJT is ego-involvement—how important the issue is for the individual. “The greater the degree of a person's ego-involvement, the more the latitude of rejection, the latitude of acceptance, and non-commitment necessarily decrease”.⁴ In the

³ Muzafar Sherif and Carl Hoveland, *Social Judgment: Assimilation and Contrast Effects in Communication and Attitude Change* (New Haven: Yale University Press, 1961).

⁴ Daniel J. O’Keefe quoted in Sasha Teng, Kok Wei Khong, and Wei Wei Goh “Persuasive Communication: A Study of Major Attitude-Behavior Theories in a Social Media Context.” *Journal of Internet Commerce* 14, (2015), 46.

example depicted in figure 2, if the individual has a high ego-involvement the latitude of acceptance would not have shifted as far.

When opinions are formulated as the result of a presentation, it is defined as persuasion. The act of persuasion, whether active or inactive, in Brecht's writing encourages the use of a persuasion theory such as Social Judgment Theory.

CHAPTER II

LITERATURE REVIEW

There is an abundance of information focused on Bertolt Brecht and his theories concerning Epic Theatre. Much of this literature focuses on how and why Brecht moved this style of theatre forward. Although there is evidence that suggests Brecht was influenced by Erwin Piscator, this study focuses on Brecht's contributions to Epic Theatre – specifically the Alienation Effect. It draws together theories from Theatre and Communication Studies to formulate a process to further alienate the audiences of Epic Theatre.

Much of the research on Brecht and his theories is drawn from Ronald Gray's book *Bertolt Brecht* (1961). This biography of Brecht displays his depth of theatrical knowledge, and antagonism towards the Aristotelian form that was dominant at the time. This form of theatre clung to Aristotle's Unities with a heavy focus on emotional acting, or overacting.

Bert Cardullo's book *What is Dramaturgy* (1995) and Susan Jonas' *Dramaturgy in American Theater: A Source Book* (1997) inform the research on dramaturgy. Cardullo's book presents dramaturgy from a historical standpoint, starting with how the profession came to be in the late 18th century. This material provides an understanding of dramaturgy that was cutting edge when the book was published in 1995. Jonas' book provides an in- depth look on how America, as an artistic community, embraced the largely European role of dramaturg. Jonas also includes additional information concerning the history of dramaturgy. These two books represent the traditional form of dramaturgy that has become the foundation of any new form of dramaturgy.

Digital Dramaturgy has developed rapidly within the past decade as more people readily have access to the internet and new social media platforms gain traction. To utilize this growth effectively, these expanding platforms required a study of social media and communications research. Bree Hadley's book *Theatre, Social Media, and Meaning Making* (2017) became a key source for this paper. It provided evidence of social media use for audience engagement that echoed this project's aims. The key difference, however, is in how each theory utilizes social media. While Hadley's study utilized it as a marketing tool for the theatre, this study anchored the use of social media to Brecht's Alienation Effect.

The research on Social Judgment Theory (SJT) and related communication theories relied on *Social Judgment: Assimilation and Contrast Effects in Communication*, a book by Muzafer Sherif, Carolyn Sherif, and Carl Hovland published in 1961. This book provides the original presentation of SJT in its entirety.

CHAPTER III

WHAT IS DRAMATURGY?

HISTORY OF DRAMATURGY

Dramaturgs serve as the bridge between the mind and the body in the theatre. To quote Leon Katz from Bert Cardullo's book *What is Dramaturgy*, "the goal of dramaturgy is to resolve the antipathy between the intellectual and the practical in the theatre, fusing the two into an organic whole".⁵ The successful intertwining of the two can help elevate the play from a simple script to an interesting, engaging, and thought-provoking piece of theatre.

The history of the dramaturg can be traced back to Gotthold Ephraim Lessing. In January 1767, Lessing agreed to serve as a resident critic at the Hamburg National Theater after being passed over for his first choice, Librarian at the Royal Library in Berlin. While at the Hamburg National Theatre, Lessing wrote *Hamburg Dramaturgy*, a collection of essays on theatre which popularized dramaturgy as a word and a practice.⁶ Although dramaturgy as a profession may have its roots in eighteenth-century Germany, "the field has only established itself in the twentieth century—first in the large German institutional theatres and then in England, France, and America,"⁷ although the United States has only in the past few decades truly begun to embrace the importance of the dramaturg. It is no surprise that the inclusion of the dramaturg in the United States has increased as the number of permanent

⁵ Leon Katz, quoted in Bert Cardullo, *What Is Dramaturgy? Vol. 20*. (New York: Lang 1995), 1.

⁶ Bert Cardullo, *What Is Dramaturgy? Vol. 20*. (New York: Lang 1995).

⁷ Susan Jonas, *Dramaturgy in American Theater: A Source Book* (Fort Worth: Harcourt Brace, 1997), 3.

theatre companies continues to rise. In a survey conducted when Cardullo's book was published (1995), Rosemarie Bank found that over a hundred dramaturgs were currently serving in professional theatres across the United States alone.⁸ Although the role the dramaturg plays in their respective theatre – either regional, educational, professional, or community – is relatively similar, the approach taken will vary depending on the individual dramaturg and the needs of their theatre.

ROLE OF THE DRAMATURG

Dramaturgy, like any profession, has multiple approaches that may yield the same results, much like taking two different routes to the same location. The role of the dramaturg involves a "multi-faceted study of a given play; its author, content, style, and interpretive possibilities, together with its historical, theatrical, and intellectual background."⁹ When described as such, it could be hard to imagine a theatre without an individual functioning in this role.

It is worth noting that although most dramaturgs operate differently, what they can bring to the production remains generally uniform. During the pre-production phase, the dramaturg will work closely with the playwright and director. For the playwright, the dramaturg is a useful resource that can help develop the structure of the play, characters and plot. Furthermore, the dramaturg may serve as an editor and critic of the play before it has been published or produced.¹⁰ To be effective, a dramaturg must have an extensive knowledge in dramatic structures and literature, as well as the ability to prepare additional

⁸ Bert Cardullo, *What Is Dramaturgy? Vol. 20*. (New York: Lang 1995), 28, 90.

⁹ Bert Cardullo, *What Is Dramaturgy? Vol. 20*. (New York: Lang 1995), 3.

¹⁰ Heather Helinksy (VP of Freelance, LMDA) in personal discussion with the author, February 2020.

texts for performance. This includes revising, editing, translating, or adapting non-theatrical texts for performance. For the director, the dramaturg serves as the liaison between the playwright and the director. In an interview with Heather Helinsky, the current Literary Manager for the Playwrights Foundation, she stated, “the dramaturgs’ primary goal is to honor the text and the playwrights’ intention”.¹¹ This introduces one of the most important duties of the dramaturg – protecting the text and intention of the play.

One of the other main functions of the dramaturg is becoming a resource through research. Per the *Handbook for Student Dramaturgs* published by the Literary Managers and Dramaturgs of the Americas and compiled by Magda Romanska, some of the research to expect from a dramaturg includes “vocabulary lists, character name meanings, historical references, previous productions along with any criticism and theories regarding the play or playwright, historical or play timelines, text analysis, and a playwright biography.”¹² The research conducted at this stage in the process will eventually be shared with the design team, cast and crew. Traditionally, all research conducted is explicitly for the members of the production, not the audience.

Once the director has finalized the cast, the production enters the rehearsal phase. During this segment of the production process, the dramaturg “attends at least one third of rehearsals, including the initial read-through and as many run-throughs as possible.”¹³ One

¹¹ Heather Helinsky (VP of Freelance, LMDA) in personal discussion with the author, February 2020.

¹² Magda Romanska, *Handbook for Student Dramaturgs* (Palo Alto: Issuu, 2015), 9. https://issuu.com/literarymanagersanddramaturgs/docs/madga_romanska_s_dramaturgy_hand

¹³ Magda Romanska, *Handbook for Student Dramaturgs* (Palo Alto: Issuu, 2015), 10. https://issuu.com/literarymanagersanddramaturgs/docs/madga_romanska_s_dramaturgy_hand.

purpose of the dramaturg during rehearsals is to act as an outside eye for the director to identify possible inconsistencies in storytelling, character and world development, and to provide essential feedback on what the audience would see.

In addition to watching rehearsals, the dramaturg normally writes program notes – a brief statement, published in the playbill meant to prepare the audience for the play they are about to see – and prepares lobby displays that showcase their work and the work of the production staff, or provide additional information to the audience. If necessary, the dramaturg will also plan audience outreach activities that include, but are not limited to, talkbacks, a guided audience discussion held directly after the play, or help with marketing efforts. Once the production goes into performance, the bulk of the dramaturg’s work is complete.

DRAMATURGICAL APPROACH TO THE RESISTIBLE RISE OF ARTURO UI

The traditional approach to dramaturgy limits the interaction between the audience and the play while it is on stage. Once the play is over, the dramaturg has the option to invite the audience to attend a talkback. Here the dramaturg will reinforce the ideas presented in the play, the playwright’s intention (if they were able to work with the playwright) the director’s vision, or a combination of the three. It is important to note that every dramaturg and every subsequent talkback will follow different guidelines and structures and this is in no way an exhaustive list. The talkback is the moment where the ideas presented in the play could further create shifts in attitudes. If there were a talkback for the production of Brecht’s *The Resistible Rise of Arturo Ui*, one of the main themes addressed would have been the correlation of Adolf Hitler to Donald Trump due to the language in the Norris adaptation that was used. The most notable connection is the hyper-nationalistic phrase “I’M GONNA

MAKE THIS COUNTRY GREAT AGAIN.”¹⁴ A traditional talkback was not chosen for this project due to the range of ages typical in an Angelo State theatre audience – historically 18-65 years old. The difference in political ideologies in this range could lead to extreme messages from both sides of the political spectrum. According to Social Judgment Theory, if an audience member received a message that was in their latitude of rejection, their anchor point would shift away, further distancing themselves from the message presented in the show. This is in direct opposition to the goal of attempting to shift attitudes toward the message in the play. For this reason, the traditional approach to dramaturgy was rejected in favor of digital dramaturgy.

Digital dramaturgy takes a more active role while the performance is unfolding on stage. It is relatively new in comparison to how long the theatre has existed. It can be defined as the art of disseminating dramaturgical research through digital channels such as websites, slideshows, social media, or a combination of the three. Research plays a large role in dramaturgy across the board, whether it falls under the digital or traditional umbrella. The key aspect that differentiates traditional dramaturgy from digital dramaturgy is how and to whom the research is presented. According to the Digital Dramaturgy Lab, Digital dramaturgy focuses on the “relationship between digital technology and artistic performance, interactive strategies between performers and audiences, collisions between structure and form, and multidisciplinary creative interaction and creation.”¹⁵

¹⁴ Bertolt Brecht, *The Resistible Rise of Arturo Ui*, trans. Bruce Norris (London: Bloomsbury Methuen Drama, an imprint of Bloomsbury Publishing Plc, 2017), 143.

¹⁵ “Digital Dramaturgy Lab,” Digital Dramaturgy Lab: Computational Arts, York University, accessed April 22, 2020, <https://computationalarts.ampd.yorku.ca/about/research/digital-dramaturgy-lab/>.

For this thesis, the focus is on the study of the relationship between the digital technology and the performance through social media. This was deemed the best fit for this production because social media can provide additional information to the audience in an attempt to slow the judgment and shifting phases of SJT. During the performance of *The Resistible Rise of Arturo Ui*, the dramaturgical research was presented to the audience through a website that was advertised on the playbill and in the pre-show music. Once the play began, all advertising stopped so the play could proceed as rehearsed. This was done to provide the audience with the history alluded to in the show, and hopefully have them form their own opinion, which would be in SJT's latitude of non-commitment. With a new opinion forming, the messages presented onstage and on the social media should create the optimal message for an attitude shift.

CHAPTER VI

BRECHT, EPIC THEATRE, AND ALIENATION

BERTOLT BRECHT

Eugen Berthold Friedrich Brecht was a theatrical reformer whose theories departed from the conventions of traditional theatrical illusion by creating a theatre that can be used as a tool for new social and ideological causes. His theatrical career endured over three decades, two world wars, and expulsion from his home country. He produced at least 14 plays with some of his most notable works including; *The Threepenny Opera* (1928), *The Caucasian Chalk Circle* (1948), and *Mother Courage and Her Children* (1941).

Brecht was born on February 10, 1898, in Augsburg, Germany to a well-to-do family. According to Ronald Gray's book entitled *Brecht* (1961), Brecht "did not spring from the working-class, but from a fairly [wealthy] family. His father was managing director of a paper mill, his mother, the daughter of a civil servant, and although on both sides he traced his ancestry back to "peasants" (a term which may mean anything in German from a laborer to a prosperous farmer), his upbringing was that of a reasonably well off young man, not a son of the people."¹⁶ Although his family was wealthy, he rebelled against the class system later in life.

After completing his public education, he attended the University of Munich to study Medicine and Natural Science, but was drafted into World War I in 1918, and served as a hospital orderly for less than a year. In 1924, he settled in Berlin and became dramaturg at the Munich Kammerspiele and worked under the direction of some of the premier producers

¹⁶ Ronald D. Gray, *Bertolt Brecht* (New York: Grove Press, Inc., 1961), 3.

of the time – Max Reinhardt, the premiere theatre owner and director of the time, and Erwin Piscator, a producer and director famed for his “ingenious Expressionistic staging techniques.”¹⁷ During his time in Berlin, he began to study Karl Marx's *Das Kapital*, and by 1929 he had fully embraced the ideals of Communism. His ideology was in direct opposition to that of the rising Nazi Party, and in 1933 Brecht and his family fled Germany and went into voluntary exile due to political oppression. They escaped into Scandinavia until 1940, and then to the United States on July 21 of the same year, entering through California. During this time, Brecht wrote many of his most revered plays and essays, many of them anti-fascist.

It was no mistake that Brecht entered the United States through California instead of following many of his peers to the New York Stage. To Brecht, "New York City offered fewer opportunities for a writer like him than did the film world."¹⁸ At the time, there were an estimated "fifty-nine refugee German screenwriters, thirty-three directors, twenty-three producers, ten actors, and nineteen composers in the film industry" in Hollywood.¹⁹ Brecht's Hollywood career was lackluster at best, with "most literary critics hav[ing] considered Brecht's scripts and film stories as insignificant, and very much inferior to the plays and poems written during his 15 years of exile."²⁰ Near the end of his stay in the United States, he faced charges of un-American activities²¹ and appeared before the U.S. House Un-American

¹⁷ The Editors of Encyclopedia Britannica, "Erwin Piscator," Encyclopedia Britannica. <https://www.britannica.com/biography/Erwin-Piscator>.

¹⁸ James R. Lyon, *Bertolt Brecht in America* (Princeton, NJ: Princeton University, 1980), 46.

¹⁹ James R. Lyon, *Bertolt Brecht in America* (Princeton, NJ: Princeton University, 1980), 46.

²⁰ Gerd Gemünden. "Brecht in Hollywood: 'Hangmen Also Die' and the Anti-Nazi Film," TDR 43, no. 4 (1999): 65.

<http://search.ebscohost.com.easydb.angelo.edu/login.aspx?direct=true&db=edsjsr&AN=edsjsr.1146795&site=eds-live>.

²¹ Martin C. Banham and James R. Brandon, *The Cambridge Guide to Theatre* (Cambridge:

Activities Committee on October 30, 1947, and shortly after his testimony fled to Switzerland where he stayed until his return to East Berlin on October 22, 1948.

Throughout his life, Bertolt Brecht was a vocal member of the Communist Party and fully believed in the writing of Karl Marx. When considering the political affiliations of Bertolt Brecht, it is important to note that "a good deal of [his] later devotion to the Communist cause can be understood better against [the] background of ruthless capitalism, nationalism, and pseudo-greatness in his early youth."²² He was surrounded by revolution and war, both spurred by extreme nationalistic beliefs, amongst several other events that shaped his beliefs, for much of his life. Each one flowed into the other like a violent carousel that never ceased. Revolution led to war which inevitably led to more revolution and so on.

EPIC THEATRE

Brecht was a born theatrical theorist, and his theories concerning Epic Theatre and the creation of his Alienation Effect became his legacy. Brecht was "of the view that the conventional, orthodox theatre was incapable of presenting his straightforward and progressive views. Brecht disliked the shallow spectacle, manipulative plot, and heightened emotion of melodrama. In his view, dramatic theatre carried away the audience with emotions, stopping them to make use of their intellect. He wanted to inform, educate and enlighten his audience."²³ To accomplish this, Brecht created a new style of theatre known as Epic Theatre.

Cambridge University Press, 2000), 129.

²² Ronald D. Gray, *Bertolt Brecht* (New York: Grove Press, Inc., 1961), 2.

²³ Hemant Kumar Shukla and D.R. Purohit, "Purpose and Function of Bertolt Brecht's Epic Theatre," *Language in India Vol. 16* (2016), 46.

<http://search.ebscohost.com.easydb.angelo.edu/login.aspx?direct=true&db=edsglr&AN=edsgcl.487860872&site=eds-live>.

Epic Theatre is a modern episodic drama that seeks to provoke objective understanding of a social problem through a series of loosely connected scenes that avoid illusion and often interrupt the action to address the audience directly with analysis or argument (as by a narrator) or with documentation (as by a film). According to Wilson and Goldfarb, “the essential point of epic theatre is perhaps that it appeals less to the feelings than to the spectator’s reason. Brecht demanded that the spectator use reason to reflect upon the performance.”²⁴ This reflection on the performance is mirrored in SJT’s judgement Process of comparing existing knowledge to the message being received. Additionally, Epic Theatre “usually deals with history or fictional lands, covers a long period of time, shifts locale frequently, has intricate plots, and includes many characters”.²⁵ *The Resistible Rise of Arturo Ui*, although not based in a fictional land, still features these prominent tenets.

At its core, Epic Theatre is used as a tool to educate an audience to prepare them to make their own judgments and formulate opinions. Brecht “found Epic Theatre suitable for his objective because it assumes that the purpose of a play, more than entertainment or the imitation of reality, is to present ideas and invites the audience to make judgments on them.”²⁶ This idea is further explained by Martin Banham in the *Cambridge Guide to Theatre* (2000), in which he states that Brecht “saw his plays as experiments designed to identify and improve the principles governing social behavior; so, epic theatre replaced the unbroken

²⁴ Martin C Banham and James R. Brandon, *The Cambridge Guide to Theatre* (Cambridge: Cambridge University Press, 2000). 336.

²⁵ Edwin Wilson and Alvin Goldfarb, *Living Theatre: A History* (New York: W.W. Norton & Company, 2018), 447.

²⁶ Hemant Kumar Shukla and D.R. Purohit, “Purpose and Function of Bertolt Brecht’s Epic Theatre,” *Language in India Vol. 16* (2016), 48.
<http://search.ebscohost.com.easydb.angelo.edu/login.aspx?direct=true&db=edsglr&AN=edsgcl.487860872&site=eds-live>.

illusion of conventional dramatic or Aristotelian theatre, with a montage of separate scenes to expose the social dynamics of the action which are highlighted by alienation or estranging effects. This was to appeal to the intellect, limit empathy and invite critical appraisal of the narrative.”²⁷ Essentially, Brecht believed that for the audience to truly learn from a production they should remain emotionally detached, or alienated. This desire for the audience to learn reflects itself in the expansion of the latitude of acceptance outlined in SJT. Before the audience can commit to a shift in beliefs, they must be presented new messages that fall just within their latitude of acceptance, but closer to where the sender wants them be.

As early as 1924, in his adaptation of *Edward II*, Brecht introduced such epic elements as scene-by-scene summaries of the action and common soldiers in whiteface.²⁸ This gave rise to one of the core tenets of Brecht’s Epic Theatre, the Alienation Effect.

ALIENATION EFFECT

The Alienation Effect (*Verfremdungseffekt*) involves the use of techniques designed to distance the audience from emotional involvement in the play through jolting reminders of the artificiality of the theatrical performance. Such techniques can include explanatory captions or illustrations projected on a screen; actors stepping out of character to lecture, summarize, or sing songs; and stage designs that do not represent any locality, by exposing the lights and ropes, and keeping the spectators aware of being in a theatre. The audience's degree of identification with characters and events is presumably thus controlled, and it can more clearly perceive the reality of the world they live in reflected in the drama. This

²⁷ Martin C. Banham and James R. Brandon, *The Cambridge Guide to Theatre* (Cambridge: Cambridge University Press, 2000), 129.

²⁸ Martin C. Banham and James R. Brandon, *The Cambridge Guide to Theatre* (Cambridge: Cambridge University Press, 2000), 129.

reflection of reality is mirrored in Social Judgment Theory in the existing knowledge component – the information the receiver currently knows. Brecht is presenting a reality that most people are familiar with. In the case of *The Resistible Rise of Arturo Ui*, it was the allegory of World War II in the form of Chicago Gangsters. A variation on reality, but reality nonetheless. Brecht regarded his method as a way of helping spectators understand the intricate relationships between history, society, and relationships. By creating stage effects that were strange or unusual, Brecht intended to assign the audience an active role in the production by forcing them to ask questions about the artificial environment and how each element related to real-life events. For example, in the production of *The Resistible Rise of Arturo Ui*, Act II scene 15 features Ui's henchman forcing the audience to stand and vote for Ui as he moves his vegetable racket to Cicero. During this scene, the house lights were turned on, which qualifies as an unusual stage effect while also illuminating the theatre to remind the audience where they are. Historically, this is reminiscent of Hitler's Nazi Terror Election, in which he received 98% of the votes in the German Federal Election of 1938, through forced coercion and intimidation.²⁹

By creating this comparison of fact versus depiction, it was hoped that viewers would distance themselves emotionally from problems that demanded intellectual solutions. This is also mirrored in Social Judgment Theory during the judgment process component, in which the audience will process all the information they have – previous knowledge and presented message – and form a judgment, or opinion. Thus the goal of SJT to persuade receivers, in

²⁹ "History of the Holocaust," Montreal Holocaust Museum, Accessed May 16, 2020: <https://museeholocauste.ca/en/history-holocaust/>.

this case the audience, can be completed by presenting logical historical-social connections by using the built-in mechanics of Epic Theatre. This production used multiple staging techniques to accomplish this, but the most significant technique was halting the action in the play to present the historical context found in the scene(s) that were recently performed.

An example of the action coming to a standstill to provide background information to the audience would be the use of placards in *The Resistible Rise of Arturo Ui*. Through the course of the play, the script calls for an actor to walk on stage holding a sign that presents the action of the play in a real-world scenario, defined as separate from the production and concerning reality. This is one of the more prominent techniques Brecht utilizes in this play to directly alienate the audience by forcing them into an active role of analyzing the play as it is presented. For the example mentioned above, one of the placards reads "1929-1932.

Germany is hard hit by the world crisis. At the height of the crisis, a number of Prussian Junkers try to obtain government loans, for a long time without success. The big industrialists in the Ruhr dream of expansion."³⁰ The use of the placards in *The Resistible Rise of Arturo Ui* provides the audience with the necessary information to form an educated opinion regarding the action on stage in its relation to history as well as its present implications, much like a modern dramaturg. Another example, where the action of the play does not stop can be found in *The Caucasian Chalk Circle*.³¹ Near the end of the play, two women fight over the custody of a young child. The two women, one is his biological mother and the other is the women who raised him, are put into a chalk circle and are told that whoever pulls the

³⁰ Bertolt Brecht, *The Resistible Rise of Arturo Ui*, trans. George Tabori (New York: Samuel French, 2011), 14.

³¹ Brecht, Bertolt, *Caucasian Chalk Circle*, trans. Alistair Beaton (New York: Bloomsbury Methuen Drama 2015).

child from the circle will receive custody. The alienation effect is produced by using a puppet or wooden doll for the child instead of a person. This eliminates the concern the audience may have about the safety and wellbeing of the child that is being pulled around, and allows them to think critically. On the surface this scene would create a question such as who should have custody of the child: the biological mother or the women that raised him? Upon further examination this scene is a broader examination of ownership. When this theme is combined with Brecht's political beliefs the theme can be refined to be a commentary on the chaos that follows conflict, and the idea that the newly created governments of the post-war era should not be able to reward supporters with land taken from families that had previously owned those lands.

Brecht's innovative technique appears unusual to the audience because it differs from the traditional dramatic techniques of the day. Instead of concealing the backstage area or attempting to keep the scene changes mysterious, Brecht made the scene changes in full view of the audience, constantly reminding them of its existence only as a play. Instead of producing scenes that rely on heavy emotional acting, Brecht created scenes where the words are not spoken to excite the audience's emotion, but rather their mind. These were choices made particularly to further alienate the audience by distancing them from the traditional theatricality of the theatre. Although theatrical illusion was used, it was used to the minimum extent only to show some representations of reality. All these methods are utilized to alienate viewers so that they may adopt and retain an attitude of inquiry and criticism in addressing the incidents and issues raised by the play.

When one considers the goal of Brecht's Epic Theatre as a way to persuade the audience's beliefs on social issues it is conceivable that using Social Judgment Theory can

increase the success of Brecht's Alienation Effect. Because Epic Theatre is inherently persuasive, the Alienation Effect is simply a persuasion tactic that can be enhanced using Social Judgment Theory. By keeping the audience emotionally disconnected, the messages that are presented by the dramaturg can be based more in logic than emotion. The following section applies messages created through digital dramaturgy and social media campaigns to Brecht's *The Resistible Rise of Arturo Ui* in an attempt to further alienate the audience and direct their attention to the director's intentions.

CHAPTER V

THE RESISTIBLE RISE OF ARTURO UI

The Resistible Rise of Arturo Ui is a satirical allegory that combines Brecht's Epic Theatre with black comedy and overt didacticism. Clocking in at nearly three hours, this epic parallels a small-time Chicago gangster's takeover of the city's greengrocery trade in the late 1930s with the rise of Adolf Hitler during the same decade. It was originally written in 1941, but it was not until after Brecht had returned to Germany that it was first produced by the Berliner Ensemble in 1959.

SYNOPSIS OF *THE RESISTIBLE RISE OF ARTURO UI*

The play begins with a prologue delivered by Ragg, the narrator of sorts. He introduces the major characters and lays out the plot for the audience so they do not get caught up in the intrigue of this gangster tale.

Vegetable merchants known as The Cauliflower Trust are attempting to reclaim its members' profits in the difficult economic times. The Trust, comprised of four characters: Clark, Sheet, Butcher and Bowl, create a plan to bribe Dogsborough, the Mayor of Chicago. He succumbs and awards the Trust a contract for dock improvement, effectively giving them a large loan while knowing they have no plans to see it through, in return for Sheet's shipping company.

When Arturo Ui discovers this betrayal, he tries to blackmail Dogsborough by demanding his public support in exchange for Ui's Silence. Dogsborough refuses and Ui leaves.

When the city begins to investigate the dealings of the dock contract, the Trust panics. Sheet is called to the stand to testify over his ownership of the shipyard, but he does not show. It is soon revealed that Sheet was found murdered. The City Clerk, O'Casey formally accuses Dogsborough and calls a second witness, Bowl. Machine gun fire is heard and Bowl is dragged into the courtroom and dropped on the ground at the jury's feet. With Sheet and Bowl silenced, Dogsborough needs to find someone else who can cover for him. The only person he knows that is prepared to stand trial and openly lie for him under oath is the notorious gangster, Arturo Ui.

Now that Ui has Dogsborough in his pocket, he moves into the vegetable business and demands payment from the grocers in exchange for his protection. He sends his henchman, Givola and Giri, to start the kind of trouble the grocers need protection from. One grocer refuses to cower and his warehouse is burned down.

A second investigation is launched, this time into the warehouse fire. Ui and his henchmen frame an innocent man named Fish for the crime by bribing the judge, lying under oath, and attacking any witness who disagrees with their story. Fish is found guilty while Ui and his henchman are acquitted.

Now that the fire in the public eye has been put out, the fire of private affairs roars. One of Ui's henchmen, Roma, attempts to persuade Ui that Giri and Givola are plotting against him. The two decide to take care of the issue in a warehouse that night. Instead of Giri and Givola being ambushed, Ui turns on Roma and has him killed.

Ui announces his plan to expand his vegetable empire to the nearby town of Cicero. To do this, he takes public speaking lessons from an actor. Once he is confident in his oration skills, he approaches Ignatius Dullfeet, a titan of Cicero press, and Betty, his wife, who runs

the vegetable trade, to discuss his idea for the racket. Dullfeet refuses and subsequently is murdered by Giri. At his funeral, Betty confronts Ui, but he already has the backing of The Cauliflower Trust.

Ui takes control of the Cicero Vegetable trade, but first offers to let the grocers vote to accept his protection. The grocers, however, are aware of what happens to people who fight against Ui if they vote the wrong way.

In the play's final moment, the actor playing Ui steps out of character and monologues the dangers of allowing tyranny to rise.

DIFFERENT ADAPTATIONS

Angelo State University was able to secure the rights to their first choice script, an adaptation by Bruce Norris written during the 2016 Presidential Election and published the year following the election. This was the ideal adaptation because the language used was modern. It was updated and easy for the audience to follow the story, compared to the George Tabori adaptation that had a more antiquated diction. The director felt that the language used in Norris's adaptation would not only keep the audience engaged, but also help them see the play as a "warning and not a reminder"³² as he mentioned in his Concept Statement found in APPENDIX A.

The history in *The Resistible Rise of Arturo Ui* was just as important to Norris as it was for our production. In an interview with *Financial Times* in April of 2017, Norris said he "believes the plays potency as a parable is in the specifics."³³ He has retained the relationship to history by rephrasing, so the play does not have an antiquated quality to it.

³² Daniel Anderson, *Concept Statement*, for *The Resistible Rise of Arturo Ui*, 2.

³³ Sarah Hemming, "Bruce Norris on Brecht, Trump and Dashed Idealism," *Financial Times* (2017): <https://www.ft.com/brucenorris>.

HISTORICAL CONTENT FOUND IN *THE RESISTIBLE RISE OF ARTURO UI*

The Resistible Rise of Arturo Ui is full of accurate historical allegories, with each important event presented to the audience through a series of placards provided by the script. Each placard details the German History that played a decisive role in Hitler climbing to the status of *Führer*. As mentioned above, these placards are instrumental in alienating the audiences. In the Angelo State University production in October of 2019, the placards were projected onto a screen rather than having an actor hold a true placard, as seen in figure 3. It is also important to note that although Angelo State performed the Norris adaptation that had removed the placards, the director decided to combine and utilize the placards from the Tabori translation, in order to further alienate the audience.



Figure 3: Placard Photograph
Erb, Mike. *Placard*. n.d. Photograph.

The action in the play begins in 1929, on the edge of the collapse of the short-lived Weimar Republic (1918-1933) and ends when the Third Reich has moved into Austria. A selection of the placards and their history are presented below to illustrate the inherent

alienation Brecht built into his play and how the author attempted to further alienate the audience by utilizing the history. These are not all of the placards that were used; for more information about the history presented in this play see APPENDIX B.

The first placard read “1929 – 1932: Germany is hit hard by the world crisis. At the height of the crisis a number of Prussian Junkers try to obtain government loans, for a long time without success. The big industrialists dream of expansion. By way of winning President Hindenburg’s sympathy for their cause, the Junkers make him a present of a landed estate at Neudeck.”³⁴ Historically this represented the Junkers’ greatest opportunity for political influence of a decisive character coming through the election of one of their own people as President of the Republic in 1925. Paul Von Hindenburg came from an old Junker family whose ancestral home was the Rittergut Neudeck in West Prussia, which was gifted to him by a group of Junkers and Industrialists.³⁵

The fourth placard read “February 1933. The Reichstag fire. Hitler accuses his enemies of instigating the fire and gives the signal for the Night of the Long Knives. The Supreme Court in Leipzig condemns an unemployed worker to death for causing the fire. The incendiaries get off scot-free. Mockery of Justice.”³⁶ This is in reference to the Reichstag Fire of February 27, 1933, a fire that burned for hours causing over \$1 million in damage. A young unemployed Dutch construction worker named Marinus van der Lubbe was found outside the building with fire paraphernalia and accelerants. He was arrested instantly. “It

³⁴ Bertolt Brecht, *The Resistible Rise of Arturo Ui*, trans. George Tabori (New York: Samuel French, 2011), 14, 21.

³⁵ Lysbeth W. Muncy, “The Junkers and the Prussian Administration from 1918 to 1939,” *The Review of Politics*, vol. 9, no 4 (1947): <https://www.jstor.org/stable/1404518>.

³⁶ Bertolt Brecht, *The Resistible Rise of Arturo Ui*, trans. George Tabori (New York: Samuel French, 2011), 55, 63.

was the canary in the political coal mine—a flashpoint event when Adolf Hitler played upon public and political fears to consolidate power, setting the stage for the rise of Nazi Germany.”³⁷

The fifth placard read “1934. The impending death of the aged Hindenburg provokes bitter struggles in the Nazi camp. The Junkers and Industrialists demand Rohm’s removal. The occupation of Austria is planned. On the night of June 30th Hitler overpowers his friend Rohm at an inn where Rohm has been waiting for him. Up to the last moment Rohm thinks Hitler is coming to arrange for a joint strike against Hindenburg and Goring.”³⁸ This referenced Nazi leader Adolf Hitler ordering a bloody purge of his own political party, assassinating hundreds of Nazis whom he believed had the potential to become political rivals in the future. The leadership of the Nazi Storm Troopers (SA), whose four million members had helped bring Hitler to power in the early 1930s, was especially targeted. Hitler feared that some of his followers had taken his early “National Socialism” propaganda too seriously and thus might compromise his plan to suppress workers’ rights in exchange for German industry making the country war-ready.³⁹

The last placard read “On March 11, 1938, Hitler marches into Austria. An election under the Nazi Terror results in a 98% vote for Hitler.”⁴⁰ This referenced Hitler’s final push into power as he rallied his supporters. Opponents of the Nazi party, such as the Social

³⁷ Lorraine Boissoneault, “The True Story of the Reichstag Fire and the Nazi Rise to Power,” *Smithsonian Institution* (2017): <https://www.smithsonianmag.com/history/true-story-reichstag-fire-and-nazis-rise-power-180962240/>.

³⁸ Bertolt Brecht, *The Resistible Rise of Arturo Ui*, trans. George Tabori (New York: Samuel French, 2011), 80.

³⁹ “Engelbert Dollfuss, Hitler's First Foreign Victim.” *History TV* Online. 2015. <https://www.history.co.uk/article/engelbert-dollfuss-austrian-dictator-murdered-by-hitler>.

⁴⁰ Bertolt Brecht, *The Resistible Rise of Arturo Ui*, trans. George Tabori (New York: Samuel French, 2011), 98.

Democratic Party, were prevented from campaigning and were even threatened with violence. Hitler's SA officers raided the Social Democratic Party's political events and attacked participants - all while the police looked on passively. Opposition newspapers were destroyed and closed down.

These placards were chosen as they were connected to the most important, and message heavy scenes – in relation to SJT – as determined by the dramaturg and Director. Although every placard was deemed important, the Director wanted to place a special focus on these events as they were considered the height of corruption and tyranny. According to Professor Anderson's Director's Statement, the world of the play contains "a society that has come to power through dominance; physical and political dominance. This is not a society that negotiates. You will either fall in line or you will be crushed. This society has developed through war and hardline bureaucracy not arts and frivolity."⁴¹ The first placard details the corruption of the government, the fourth placard is the turning point from a corrupted society to a violent one, the fifth placard recounts Hitler's use of power to eliminate rivals who he feared would not fall in line with the new regime, and the last placard is what alerts the western world to Hitler's aggressive expansionism, and later results in World War II. Each placard listed in this thesis has a direct connection to the world of the play laid out by Professor Anderson. In addition to the placards focused on likening Ui to Hitler, the production attempted to subliminally mirror those journeys in dances centered around President Trump. Social media played a role in attempting to guide this idea into the minds of the audience by connecting Trump to the play early on.

⁴¹ Daniel Anderson, *Concept Statement*, for *The Resistible Rise of Arturo Ui*, 7.

CHAPTER VI

PRODUCTION RESEARCH METHODOLOGY

PRE-PRODUCTION RESEARCH

This dramaturgical journey into Bertolt Brecht's *The Resistible Rise of Arturo Ui* began near the end of May 2019. The Director, Daniel Anderson, already had his vision mapped out and was prepared for auditions and rehearsals to begin at the beginning of the Fall semester. The first meeting with Professor Anderson took place just prior to the summer break, allowing three full months to work through the script and the mountain of research needed to do a credible job. In this meeting, he laid out his vision for the show. This included why the department chose the Bruce Norris adaptation – published in 2016, the year of Trump – instead of George Tabori's translation that was published in 2011. Because the production relied heavily on the allegory to Trump in the script and less on imagery, the Norris adaptation provided more direct allegories.

Throughout the research process, the focus centered on the allegories presented in the text. Research involved everything from Brecht to enough German history to reconstruct a timeline that spanned 15 years and directly correlated to the allegories in the script.

The play itself is an allegory to Adolf Hitler and his climb to power. To fully understand how Hitler ascended to his metaphorical throne, one must completely understand the climate in which such a historic rise was made possible. Much of the initial research focused on the aftermath of the Great War (later called World War I) to be able to paint a picture of what it was like to live in the Weimar Republic. Key tasks involved solidifying a timeline and searching through the Norris adaptation of the script to isolate the historical

figures and events. Although Norris' adaptation does not have the placards like Tabori's translation Director Daniel Anderson wanted to stay tied to a more traditional form of audience "alienation", so he decided to include projections of the placards from Tabori's translation. In consideration of the actors, the dramaturgical presentation highlighted only those historical events provided in the placards alongside a brief overview of which character represented which member of Hitler's inner circle.

The initial reading of the play brought realization of the enthralling nature of this gangster tale. The ensuing analysis and research phase focused on the history of Germany post 1919, allowing textual analysis and historical research to merge in an organic process.

The socio-political landscape of this play was extremely important, and many hours were dedicated to discovering the implications of each scene. To ensure the accuracy of the play and the presentations, 15 years of German History that pertained directly to *The Resistible Rise of Arturo Ui* was reconstructed.

Throughout the Production Meetings, the director relied on this research to help shape his vision of the production. The dramaturg was heavily involved in developing the research, website, and social media presented, as well as the goals for each. Furthermore, the dramaturgical role included providing historical contexts to the designers in order to keep designs cohesive. The presentation to the production team took place early on, and was limited, in content, due to them having completed their own research for their designs. The research completed by the dramaturg was available to the production team for quick answers and clarification on historical timelines.

PRESENTING THE RESEARCH

The presentation to the actors took place at the second rehearsal. For the actors, the research was prepared using a Google Slides Presentation that was shared with the entire production team. The choice was made to utilize this technology over the traditional paper packet due to the ability of the slideshow to provide a quick reference guide, that could not be misplaced, while providing more in-depth information in the notes section of each slide. Also, if changes ever needed to be made, such as adding to the glossary as new words appeared throughout the process, the actors could see the additions immediately. The same is true for the audience. The intention was to immerse the audience in the technology that most were already used to. Social media and a new website were deemed the best options to communicate the warning in this production.

Most of the members of the production were raised with technology. It is used constantly to communicate, relax, read, write, and connect with others. The idea of connecting through technology, and more specifically social media, inadvertently came from Brecht's Alienation Effect. His theory demonstrates a lack of emotional connection to the action on the stage by forcing the audience to distance themselves from the characters. Social media acts as a façade of connectivity and social interaction. "To fit in, in our profiles we try to portray perfectly happy and trendy facades because that's what we see others doing. As a result, our profiles reflect how we want to be perceived, rather than showing an honest picture of who we truly are."⁴² The connections looks real enough to warrant a reaction, but not enough to have a true emotional attachment. This further demonstrates why digital

⁴² Jacob Amedie, *The Impact of Social Media on Society* (Santa Clara: Santa Clara University Scholar Commons, 2015), 9.

dramaturgy when coupled with SJT is effective in enhancing the Alienation Effect in Epic Theatre.

CHAPTER VII

SOCIAL MEDIA AND WEBSITE

CONNECTION TO EPIC THEATRE

The goal of this digital dramaturgical approach to Brecht's *The Resistible Rise of Arturo Ui* was to present the pre-production research to the audience through various social media platforms. The intent was to further distance them by combining Brecht's Alienation Effect and Social Judgment Theory.

The digital approach to dramaturgy and audience engagement takes a step further in alienating the audience compared to Brecht's more traditional approach to alienation. This project used digital dramaturgy to attempt to engage the audience through providing supplementary stimulants before, during, and after the performance. Brecht made boundless strides in the twentieth century towards laying the foundation for audience engagement, or disengagement. In the twenty-first century, however, "new technologies with the potential to create equally profound changes in theatre's style, theatre's relationship with its spectators, and the production, distribution and reception practices that determine theatre's influence in the social field are emerging."⁴³ Of the vast number of technological improvements since the days of Brecht, one of the most significant is social media. According to Hadley, "social media has the potential to expand the ways in which spectators engage a theatre work, and, equally importantly, the range of spectators engaging a theatre work."⁴⁴ This engagement is

⁴³ Bree Hadley, *Theatre, Social Media, and Meaning Making* (Cham: Springer International Publishing, 2017), 2.

⁴⁴ Bree Hadley, *Theatre, Social Media, and Meaning Making* (Cham: Springer International Publishing, 2017), 3.

the next step of audience alienation in Epic Theatre when looked at through the lens of Social Judgment Theory.

CHOICE OF SOCIAL MEDIA AND TARGET AUDIENCES

The goal of this study was to engage the audience with the action on stage using social media and a website while adhering to the rules and regulations of Epic Theatre, specifically the Alienation Effect. To do this accounts were created on three social media platforms – Facebook, Instagram®, and Twitter®– each targeting a specific segment of our audience. In favor of attaching a target audience to a specific social media platform, the highly probable cross platform use by the audience was disregarded. Cross platform use by most of the younger audience members was anticipated, which is another reason that different campaigns were created for each platform. Each platform needed to serve a different purpose so when cross platform use occurred, the user was not seeing the same captions or Tweets on all three platforms (messages).

To determine which platform was geared to each demographic, the audience was segmented into three age groups, one per platform, and then the choice was made to focus on the two largest groups that create the Angelo State University audience base. At this point, it is important to note that although the following studies produced by the Pew Research Center include a segment of those aged 13-17, this group was disregarded in this project because it does not fall in line with the general audience base at Angelo State University.

The production Facebook page was geared towards the largest group of Angelo State University audience members, those aged 50-64. The Facebook page received our primary target segment due to the increase in this demographics' use and the large user base in the 50-64 age range. According to a study conducted by the Sprout Social group, 68% of U.S

adults aged 50-64 have their own Facebook page.⁴⁵ Although this was not the highest usage percentage on Facebook, it is by far the leading platform for this age group with Twitter registering at 17%, and Instagram registering at 23%.⁴⁶ The goal of the Facebook campaign for this project was to provide the 50-64 age range a chance to look behind the scenes, instead of forcing political messages that may have fallen too far into this segment's latitude of rejection, seeing as this group is statistically conservative with 52% voting for Trump in the 2016 Presidential Election, according to an exit poll conducted by CNN.⁴⁷ This leaves 48% of the same group as voting against Donald Trump. The choice was made to gradually bring the majority from the right side of the political and SJT spectrum towards the center through a series of posts, each more politically progressive than the last. These messages were arranged this way because according to SJT – the best way to create a large shift is by facilitating numerous small shifts. This strategy avoided creating an environment of hostility by developing messages with a low probability of falling in this group's latitude of rejection, effectively removing them from the message in the show before it started. More politicized messages were developed for the other two platforms, as there was little data to suggest this audience would cross platforms.

The Twitter page for this project was geared towards the audience members aged 30-49. Within this age group 26% of people have their own Twitter⁴⁸. Although having a Twitter

⁴⁵ Jenn Chen, "Social Media Demographics to Inform Your Brand's Strategy in 2020," *Sprout Social*, accessed March 24, 2020, <https://sproutsocial.com/insights/new-social-media>.

⁴⁶ Jenn Chen, "Social Media Demographics to Inform Your Brand's Strategy in 2020," *Sprout Social*, accessed March 24, 2020, <https://sproutsocial.com/insights/new-social-media>.

⁴⁷ "Exit Polls 2016," *CNN Online*, 2016, <https://www.cnn.com/election/2016/results/exit-polls>.

⁴⁸ Jenn Chen, "Social Media Demographics to Inform Your Brand's Strategy in 2020," *Sprout Social*, accessed March 24, 2020, <https://sproutsocial.com/insights/new-social-media>.

account is more common in the 18-29 age range according to the Sprout Social study⁴⁹ by 12 percentage points, it is important to view these statistics in tandem with a second study, produced by the Pew Research Center that shows the 30-49 age group makes up 33% of the general U.S. population compared to 21% of 18-29 year olds.⁵⁰ This makes the 30-49 age group 12 percentage points larger than the 18-29 age group. To further prove the merit of targeting the 30-49 age group on Twitter, the Pew study also shows that this age group makes up 44% of all U.S Twitter users in comparison to the 29% of users that are 18-29. Having such a larger presence on Twitter creates the need to engage the 30-49 age range on this platform rather than one of the other platforms. The purpose of the Twitter created for this production was to spread revised government tweets of “the regime” but make them about the production. The messages that were created became increasingly political on Twitter because this group was almost even in their voting in the 2016 Presidential Election with 51% of those under 40 voting for Clinton, and 49% of those older than 40 voting for Trump.⁵¹

The Instagram campaign for this production, based solely on normal posts, was geared towards the second largest group of Angelo State University audience members, those aged 18-29. This was determined by the percentage of the 18-29 age group that had an Instagram account, which per the Sprout Social Study is 67%.⁵² This makes them the largest

⁴⁹ Jenn Chen, “Social Media Demographics to Inform Your Brand's Strategy in 2020,” *Sprout Social*, accessed March 24, 2020, <https://sproutsocial.com/insights/new-social-media>.

⁵⁰ Stefan Wojcik and Adam Hughes, “How Twitter Users Compare to the General Public.” Last modified April 24, 2019, <https://www.pewresearch.org/internet/2019/04/24/sizing-up-twitter-users/>.

⁵¹ “Exit Polls 2016.” *CNN Online*, 2016, <https://www.cnn.com/election/2016/results/exit-polls>.

⁵² Jenn Chen, “Social Media Demographics to Inform Your Brand's Strategy in 2020,” *Sprout Social*, accessed March 24, 2020, <https://sproutsocial.com/insights/new-social-media>.

of the recognized demographics. The purpose of this project's use of Instagram was to combine the behind the scenes aspect of the Facebook Page with the government propaganda of the Twitter Account. Referencing back to cross platform use, Instagram was designed to be the buffer between the non-political Facebook and the heavily political Twitter page.

AUDIENCE ENGAGEMENT ON THE WEBSITE

An audience cannot actively engage in the digital world created to support this production without being aware that it exists. To accomplish this, a QR Code that directs the user to the website was placed inside of the playbill. In addition, the sound designer, Kyle Newman, added announcements to the Pre-Show playlist that played as the audience entered the theatre. Presenting the information in this way provided the ability to reach every audience member who has internet enabled devices. Once connected to the website, the social media accounts were “advertised.” The Facebook (left) and Instagram (right) accounts were linked to the website through a live feed, depicted in Figure 4 in an effort to further drive the use of the social media platforms and the website.



Figure 4: Social Media on the Website
<https://deptofartsandculture.wixsite.com/riseofarturouri>

The website was designed in accordance with the director's vision for the production. It was a high concept show in which the director envisioned the creation of "three worlds"⁵³ where the action of the play would take place in three separate worlds simultaneously, as shown in Figure 5. The First World included "The Regime". Within that world, existed the world of "The Undesirables," and within that world existed "The Play." Essentially, the director approached the production as if the action took place in an oppressive regime, like the Third Reich, and the actors and designers were the undesirables in such a world putting on a play in protest against the regime.

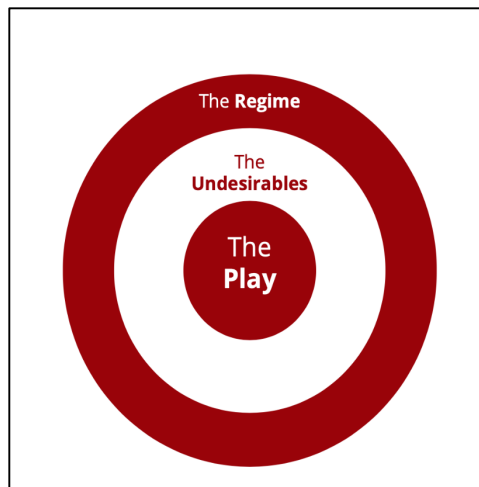


Figure 5: Three World Concept

The website created for the production reflected the first of the three worlds, the Regime, and more specifically the Department of Art and Culture Affairs (DACA). The website was a reflection of how the fictional governmental department would be expected to operate. The purpose of DACA was to replicate the control the Third Reich had over the masses through propaganda. Because the website depicted a government entity focused on art and culture, it contained a page for theatre, music, and visual art, as well as an About

⁵³ Daniel Anderson, *Concept Statement for The Resistible Rise of Arturo Ui*, 3.

page for anyone interested. This was done to further lure the audience into the world of the regime. The intent was to get the audience invested in the make-believe world to prepare them for the message of the play.

CHAPTER VIII

EVALUATION

Before the evaluation, it is important to note that although this study does utilize the self-persuasion Social Judgment Theory, it does not contain data on audience attitude shifts. A survey was developed to provide insight into the audiences' use of social media and measure shifts in their attitude (see Appendix C), but it was not utilized due to Institutional Review Board approval not being received in time to utilize it for the production. To handle this setback, social media analytics provided by the various platforms became the basis of the evaluation. Most analytics are not available to regular users on Facebook and Instagram, but they are made available for business accounts, such as the ones used for this project.

SOCIAL MEDIA ANALYTICS

According to this study's hypothesis, for SJT to be a successful complement to Epic Theatre, social media has to be utilized by the audience. Thus, it was necessary to evaluate the audiences' use of the various social media platforms. Three key metrics were analyzed to determine if social media and digital dramaturgy proved useful: reach, impressions, and engagements.

Reach is defined as the "number of unique people who saw your content."⁵⁴ There are three different categories of reach: Organic, Paid, and Viral. Organic reach occurs when original content is seen by users for free "in the news feed" or when "random users visit your

⁵⁴ Emeric Ernault, "Guide to Facebook Reach: What Marketers Need to Know," *Social Media Examiner* (2014): <https://www.socialmediaexaminer.com/facebook-reach-guide/>.

page.”⁵⁵ This study relied on organic reach for two reasons. The first is the study had no funds allocated to digital dramaturgy to pay for exposure, and second, the social media was advertised in the playbill and website. Paid Reach is essentially the same as organic except the organization will purchase visibility. Viral Reach occurs when content goes viral, described as a quick rate of sharing and increased visibility. Nothing produced for this project went viral. Impressions measure the amount of times content has been displayed, versus reach that identifies unique visitors. Engagements measure interaction with the content in the form of likes, comments, clicks, and shares.⁵⁶

The Facebook Page, The Resistible Rise of Arturo Ui (@RiseofUi) was created with the intention of promoting a behind the scenes look for our patrons in the 50-64 age range. The expectation was a reach of at least 30 per post with engagements in the 10-15 range. These benchmarks were chosen because a house size of 104 seats can be expected to yield these results. The expectation was to have 28% of the audience view the content on Facebook and 30% of them to interact with it. Figure 6 was the best performing Facebook post with a reach of 29 people and 3 Engagements –2 likes and 1 Photo Click.⁵⁷ Facebook performed close to what was expected. It missed the benchmark by a reach of only 1 and engagements by a minimum of 7. This data shows that Facebook was advertised enough for the audience to view it, but failed to produce the interaction which is essential to the judgment process in SJT, because the users failed to express an opinion. To remedy this issue, the posts should

⁵⁵ Emeric Ernault, “Guide to Facebook Reach: What Marketers Need to Know,” *Social Media Examiner* (2014): <https://www.socialmediaexaminer.com/facebook-reach-guide/>.

⁵⁶ Emeric Ernault, “Guide to Facebook Reach: What Marketers Need to Know,” *Social Media Examiner* (2014): <https://www.socialmediaexaminer.com/facebook-reach-guide/>.

⁵⁷ The Resistible Rise of Arturo Ui, “Post”, Facebook, September 23, 2019, <https://www.facebook.com/RiseofUi/photos/a.105627527506873/105627507506875/?type=3&theater>.

have ended with a call to action along the lines of “comment below and tell us what you think!” This would have provided additional data to help evaluate the attitude of the user.



Figure 6: Facebook Post

The Twitter account, Rise_of_Ui (@ui_rise) was created with the intention of spreading government tweets of “the regime” by editing actual government tweets to relate to *The Resistible Rise of Arturo Ui*. This was accomplished by finding political tweets, a plethora of which came from the Twitter of President Trump, and changing names or countries to fit our purpose. The expectation was 75 impressions, and 55 engagements. This required 72% of the audience to view the tweets and 73% of them to interact with it. The reach benchmark is much higher than the ones set for Facebook because “on Twitter you can

have a very limited number of followers and still reach a large audience.”⁵⁸ The engagement benchmark is also much higher than Facebook because of Twitter’s culture where “it’s far more common and more natural to share, and chat to the sharer too.”⁵⁹ Figure 7 was the best performing tweet with 164 impressions and a total of 2 engagements – one like and one retweet. The large number of impressions from this tweet can be credited to the single retweet we had. The account that retweeted it is a very active account with a healthy number of followers. The impressions had the same issue as with Facebook, and can be remedied with the same approach.

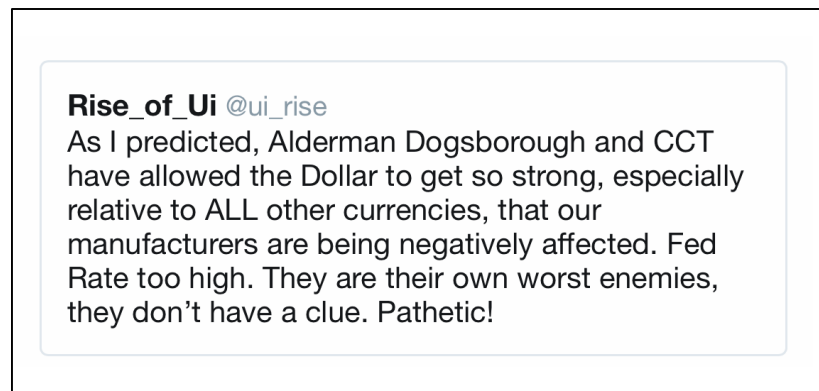


Figure 7: Tweet

The Instagram account @rise_of_ui was created with the intention of combining the behind the scenes aspect of the Facebook with the government propaganda of the Twitter. It was designed to be the buffer between the non-political Facebook and the overtly political Twitter. The expectation was 60 impressions and 20 engagements. This required 57% of the audience to view the Instagram post and 33% of them interact with it. Instagram does not

⁵⁸ “12 Reasons Why Twitter Is Better Than Facebook,” *Social Media Revolver* (2015): <https://socialmediarevolver.com/12-reasons-twitter-better-facebook/>.

⁵⁹ “12 Reasons Why Twitter Is Better Than Facebook,” *Social Media Revolver* (2015): <https://socialmediarevolver.com/12-reasons-twitter-better-facebook/>.

have the rapid sharing ability like Twitter, but it is simple and to the point. Therefore, the choice was made to benchmark Instagram between Facebook and Twitter in terms of impressions and engagements. Figure 8 was the best performing post with 98 impressions, and 16 engagements, 14 of which are likes and 2 were shares. The impressions exceeded the expectations, and the engagements were very close, off by only 4.



Figure 8: Instagram Post

SOCIAL MEDIA NOTES

Because there was no way of tracking cross platform use, the possibility that the same audience member is represented in more than one platform's data is valid. It is also important to understand that due to the nature of social media, there is no way to explicitly prove that the users mentioned in the analytics were in the audience, or if the show was being performed, when they saw they post. This is where the survey that was developed for this

production would have provided supplementary data to strengthen the claims laid out in this thesis.

OUTCOME

Across all three platforms a trend of having a high reach or impression compared to a low engagement emerged. This shows that the use of digital dramaturgy and social media is a viable option to provide a platform for the audience to interact. However, the same approach failed to push for engagements. This falls in part on the construction of the messages and not giving the audience a clear way to respond. Despite the shortcomings in construction, digital dramaturgy and the use of social media can be effective in presenting messages developed by Epic Theatre to influence attitudes in accordance to SJT. However, with the lack of social media interaction it is difficult to conclusively prove, or disprove, the effect of applying SJT to Epic Theatre. The data collected was disappointing, but better than originally expected. The demographics of San Angelo, Texas, do not provide a large enough pool of participants, nor do San Angelo theatres regularly deviate from traditional theatrical practices in which the audience does not engage with the work, except to cheer or applaud. This could imply that larger, more adventurous cities could be the key to popularizing this method. Unfortunately, after a few interviews with members of the Literary Managers and Dramaturgs of America (LMDA), an email was received from a freelance dramaturg from Chicago, Linda Scheufler, who recounted a similar experiment at the Goodman Theatre in Chicago. Her email read:

A couple of years ago, we attended a performance at the Goodman Theater's "Blackbox" where they encouraged the use of digital devices during the performance. Hashtag accounts were pre-set and announced multiple times --to encourage immediate feedback to the action on stage. It was interesting to see how many did **not** partake of the digital offer. Our seats allowed us to watch some of the younger members of the audience from our seats. There was only a couple of times when I saw their phones light up for digital commentary. Glancing around at the

other audience members, we did not see their phones come out. The play was engaging and the audience was intent on watching the stage / actors.⁶⁰

Essentially, the Goodman Theatre attempted to utilize social media during the performance, much like this project, and from one audience member's perspective, received little interaction. This anecdote, along with the data from Angelo State's production, suggests that the contemporary audience is hesitant to interact during the performance. Pushing for personal use of technology during the show may be too much of a stretch for audiences at the moment. Perhaps easing them into this method by having them utilize social media before and directly after the show, in the form of online talkbacks, may improve the effectiveness of this method in the years to come.

FUTURE APPLICATION AND STUDY

While Brecht's theories are not new, how the theatre observes them are constantly evolving. The rise of social media, presents a unique opportunity to engage the audience in a new, and much more in depth, way. However, based off this experiment and interviews with other dramaturgs across the nation the complete integration of social media into the theatre is not on the immediate horizon. Audiences remain tied to the traditional model of theatre, where the audience is "staying silent, and switching off devices such as iPhones, iPads and iPods that might interrupt the illusion, the moment, and the way it is meant to unfold."⁶¹ Further research is needed to test the extended validity of the digital dramaturg's use of social media as a tool for gauging audiences' potential attitude shifts as laid out in SJT.

⁶⁰ Linda Scheufler, email message to McKee, April 16, 2020.

⁶¹ Richard Watts, "How to Be a Good Audience," *ArtsHub Australia* (2013), <https://www.artshub.com.au/education/news->

REFERENCES

- “12 Reasons Why Twitter Is Better Than Facebook.” Social Media Revolver, March 5, 2015.
<https://socialmediarevolver.com/12-reasons-twitter-better-facebook/>.
- Amedie, Jacob, *The Impact of Social Media on Society*. Santa Clara University: Santa Clara University Scholar Commons, 2015.
https://scholarcommons.scu.edu/cgi/viewcontent.cgi?article=1002&context=engl_176
- Anderson, Daniel. *Director’s Concept Statement, The Resistible Rise of Arturo Ui*.
- Banham, Martin C, and James R. Brandon. *The Cambridge Guide to Theatre*. Cambridge: Cambridge University Press, 2000.
- Boissoneault, Lorraine. “The True Story of the Reichstag Fire and the Nazi Rise to Power.” Smithsonian.com. Smithsonian Institution, February 21, 2017.
<https://www.smithsonianmag.com/history/true-story-reichstag-fire-and-nazis-rise-power-180962240/>.
- Brecht, Bertolt. *Caucasian Chalk Circle*. New York: Bloomsbury Methuen Drama, 2015.
- Brecht, Bertolt. *The Resistible Rise of Arturo Ui*. Translated by Bruce Norris. London: Bloomsbury Methuen Drama, an imprint of Bloomsbury Publishing Plc, 2017.
- Brecht, Bertolt. *The Resistible Rise of Arturo Ui*. Translated by George Tabori. New York: Samuel French Inc, 2011.
- Cardullo, Bert. *What Is Dramaturgy?* Vol. 20. New York: Lang, 1995.
- Chen, Jenn. “Social Media Demographics to Inform Your Brand's Strategy in 2020.” Sprout Social, May 15, 2020. <https://sproutsocial.com/insights/new-social-media-demographics/#FB-demos>).

“Digital Dramaturgy Lab.” Digital Dramaturgy Lab : Computational Arts. Accessed April 22, 2020. <https://computationalarts.ampd.yorku.ca/about/research/digital-dramaturgy-lab/>.

The Editors of Encyclopaedia Britannica. “Bertolt Brecht.” Encyclopædia Britannica. Encyclopædia Britannica, inc., March 30, 2020. <https://www.britannica.com/biography/Bertolt-Brecht>.

The Editors of Encyclopaedia Britannica. “Erwin Piscator.” Encyclopædia Britannica. Encyclopædia Britannica, inc., March 26, 2020. <https://www.britannica.com/biography/Erwin-Piscator>.

“Engelbert Dollfuss, Hitler's First Foreign Victim.” History TV. Accessed August 21, 2020. <https://www.history.co.uk/article/engelbert-dollfuss-austrian-dictator-murdered-by-hitler>.

Erb, Mike. *Placard*. n.d. Photograph.

Ernault, Emeric. “Guide to Facebook Reach: What Marketers Need to Know.” Social Media Marketing | Social Media Examiner, February 28, 2014. <https://www.socialmediaexaminer.com/facebook-reach-guide/>.

“Exit Polls 2016.” CNN. Cable News Network, December 2016. <https://www.cnn.com/election/2016/results/exit-polls>.

Gerd Gemünden. “Brecht in Hollywood: ‘Hangmen Also Die’ and the Anti-Nazi Film.” TDR (1988-) 43, no. 4 (1999): 65. <http://search.ebscohost.com.easydb.angelo.edu/login.aspx?direct=true&db=edsjsr&AN=edsjsr.1146795&site=eds-live>.

- Gray, Ronald D. *Bertolt Brecht*. New York: Grove Press, Inc., 1961.
- Hadley, Bree. *Theatre, Social Media, and Meaning Making*. Cham: Springer International Publishing, 2017.
- Helinksy, Heather (VP of Freelance, LMDA), in discussion with the author, Abilene, February 2020.
- Hemming, Sarah. "Bruce Norris on Brecht, Trump and Dashed Idealism." *Financial Times*, April 13, 2017. <https://www.ft.com/brucenorris>.
- "History of the Holocaust." Montreal Holocaust Museum. Accessed May 16, 2020. <https://museeholocauste.ca/en/history-holocaust/>.
- "Home." Rise of Ui, October 10, 2019. <https://deptofartsandculture.wixsite.com/riseofarturoui>.
- Jonas, Susan. *Dramaturgy in American Theater: a Source Book*. Fort Worth: Harcourt Brace, 1997.
- Lyon, James R. *Bertolt Brecht in America*. Princeton, NJ: Princeton Univ. of Pr., 1980.
- Muncy, Lysbeth W. "The Junkers and the Prussian Administration from 1918 to 1939." *The Review of Politics*, vol. 9, no. 4, 1947, pp. 482–501. August 19, 2020. <https://www.jstor.org/stable/1404518>.
- Norris, Bruce, Bertolt Brecht, and Bruce Norris. *The Resistible Rise of Arturo Ui*. London: Bloomsbury Methuen Drama, an imprint of Bloomsbury Publishing Plc, 2017.
- O'Keefe, Daniel J. *Persuasion: Theory and Research*. Thousand Oaks, CA: SAGE, 2016.
- Romanska, Magda. "Handbook for Student Dramaturgs." Issue, 2015. https://issuu.com/literarymanagersanddramaturgs/docs/madga_romanska_s_dramaturgy_hanhand.

- Scheufler, Linda (professional dramaturg), in discussion with the author, April 2020.
- Sherif, M., and C. I. Hovland. *Social Judgment: Assimilation and Contrast Effects in Communication and Attitude Change*. New Haven: Yale University Press, 1961.
- Shukla, Hemant Kumar, and D. R. Purohit. 2016. "Purpose and Function of Bertolt Brecht's Epic Theatre." *Language In India*, December 1.
<http://search.ebscohost.com.easydb.angelo.edu/login.aspx?direct=true&db=edsglr&AN=edsgcl.487860872&site=eds-live>.
- Teng, Shasha, Kok Wei Khong, and Wei Wei Goh. 2015. "Persuasive Communication: A Study of Major Attitude-Behavior Theories in a Social Media Context." *Journal of Internet Commerce* 14 (1): 42–64. doi:10.1080/15332861.2015.1006515.
- "The Resistible Rise of Arturo Ui." Facebook Analytics. Accessed March 20, 2020.
https://www.facebook.com/RiseofUi/?modal=admin_todo_tour.
- Torres-Spelliscy, Ciara. "How Big Business Bailed Out the Nazis." Brennan Center for Justice, May 20, 2016. <https://www.brennancenter.org/our-work/analysis-opinion/how-big-business-bailed-out-nazis>.
- Watts, Richard. "How to Be a Good Audience." ArtsHub Australia. ArtsHub Australia, January 11, 2013. <https://www.artshub.com.au/education/news-article/features/professional-development/richard-watts/how-to-be-a-good-audience-193438>.
- Wilson, Edwin, and Alvin Goldfarb. *Living Theatre: a History*. New York: W.W. Norton & Company, 2018.

Wojcik, Stefan, and Adam Hughes. “How Twitter Users Compare to the General Public.”

Pew Research Center: Internet, Science & Tech. Pew Research Center, January 2, 2020. <https://www.pewresearch.org/internet/2019/04/24/sizing-up-twitter-users/>.

APPENDIX A

DIRECTOR'S CONCEPT STATEMENT

The Resistible Rise of Arturo Ui is a political allegory detailing the rise of Adolf Hitler; told through 1920s Chicago gangsters. Written in 1941 – two years after Germany invaded Poland – this play was never meant to serve as a reminder, but rather a warning to future generations. A warning which called attention to the dangers of complacency and ignorance in the face of hideous injustices and acts of grotesque hatred. Brecht hated Hitler, despised the Nazis and any form of fascist control but, in my opinion, what bothered him more was the sheer indifference he saw in the faces of people he passed on the street every day. Men, women, children, all his neighbors and countrymen. All aware of fellow citizens being dragged from their homes away from their families in the middle of the night by some uniform-clad thug. All aware it was their own government issuing these orders. All aware the abductees were never seen again. All seeing the black smoke beginning to rise in the distance. All doing nothing. There are several reports of the Allied Forces liberating the camps and in everyone there are instances of soldiers openly weeping as they looked upon the atrocities men are capable of inflicting on each other. However, there are also reports of German citizens and officers forced to go to the camps and observe what was done there. The accounts differ greatly, “a group of Dachau Nazi elite was forced to tour the Dachau crematorium on 8 May 1945.” There they were made to look at the naked, emaciated bodies of the innocent victims of Nazi barbarity, piled up in the mortuary room right next to the gas chamber. Young boys in the Hitler Youth were brought to the camp and forced to look at the corpses on the Death Train.... a few of the Dachau notables, who were forced to view the

corpses, fainted. Some cried and many shook their heads. **Most of them turned away, eager to avoid the scene.**” Later, as he chastised the town for their passivity one Army officer was quoted as saying the town should be turned to ashes for their inaction. It was then a priest, Father Friedrich Pfanzelt, pleaded with the officer to spare his town. "Then, from the pulpit of his St. Jacob's Church three days later, the priest set in motion Dachau's great trauma, the protestation of innocence, the denial of guilt that would never leave the community." Throughout it all there was a sense of denial and ignorance. As if acknowledging the fact it happened made their own sins real so, instead, they chose to justify their actions. This is a play that should make you angry. The fact that people stood by doing and saying nothing while millions of persecuted people were ushered to their town to be executed should stir up something that refuses to let that stand. **THIS PLAY IS A WARNING NOT A REMINDER.**

And, here we are 80 years later, and this story is still just as relevant. So much so, Bruce Norris updated the Tabori translation to better reflect our modern society. However, instead of a commentary on Nazi Germany, Norris focuses more on 2016 America and draws some pretty striking similarities; in particular, the election of Donald Trump. Which was one of the most divisive elections in recent history. One quote I found about 1914 Germany, I think mirrors America of 2016, “But by 1914 much of the far right had become so frustrated and angry with the rise of liberal and socialist forces that it was turning against tradition. It was becoming a frankly antisystem movement.” Hence the businessman instead of the politician. Furthermore, we, once again, find ourselves a country at war. Not just engaged in the conflicts in the Middle East that have taken thousands of lives for the better part of two decades (16 years since the march to Baghdad, 18 since Afghanistan), but also here in our

own country. There are class wars as the ‘have-nots’ struggle to find a way to provide for themselves and their families under an unyielding cycle of debt that continuously undermines their efforts. There are race wars as people from diverse cultures and nationalities fight to be heard in a country that routinely and systematically stifles their cries for equality. There are wars for basic human rights as women, transgender, and people of different sexual orientations fight for the equality promised in the Constitution to all, but only given to a select few. And, finally, most recently (or the oldest depending on how you look at it) the war of the immigrant. The teeming mass of desperate souls who arrive at our borders yearning to be free, only to be met with imprisonment, ridicule and persecution. They are paraded before a group of officers, have their families separated from them, and are then crammed into overcrowded internment camps. While there are MAJOR differences between this and Nazi Germany, the parallels are too obvious and, perhaps more important, much too dangerous to ignore. And, once again, there is a growing sense of apathetic indifference. We think, ‘Well, that doesn’t concern me,’ or ‘It’s not my problem,’ or, worse yet, ‘That’s what they deserve.’ We have become complacent and complacency breeds entitlement. We are ‘entitled’ to think that way because we are not the ones breaking the law, or starving, or homeless, or escaping. We allow these things to happen to others because we have developed a sense of lethargic acceptance and in doing so created a society of apathy. Which can prove to be the perfect nursing grounds for fledgling dictators. **THIS PLAY IS A WARNING NOT A REMINDER.**

My concept for this play is to create three worlds: 1. The Regime, 2. The Undesirables, 3. The Play. The basic idea is that a ‘Fascist Regime’ (The Regime) has taken over America (imagine if the Nazis won WWII) and within this society a group of artists

(The Undesirables) are allowed to put on a show (The Play) under the strict and watchful eyes of the 'Department of Arts and Cultural Acceptance' (fictional for sake of concept, name can be changed).

We should create a completely immersive experience for the audience. From the moment they walk through the doors they should feel both overwhelmed and a little paranoid. The lobby should be a re-splendid in all the majesty and pageantry worthy of the glorious Regime. They will be greeted by both the House Staff but also armed guards to ensure 'their safety.' We will also have some of our undesirables performing outside (or inside) for 'money' only to be forcefully removed by the guards. There will also be plants within the audience themselves and as the lights fade to begin the show the guards will physically drag them out of the House. This person(s) will later stand trial for the dock fire. The audience should feel like they have survived an intense confrontation or assault by the time they make it to their seats. This assault should only continue as the play progresses. Every aspect of this play should be in their faces; from the sounds of machine guns, to the dances, to the language, to the images of blood splattering against a wall. Relentless.

There is an exaggerated almost melodramatic quality to this play and I think we can embrace the idea of a stylized reality. One show I was using as inspiration was Wilson's *The Black Rider*. I really like the way they stylized their reality (albeit that is probably a little too far for where I want to take this). But we can embrace certain expressionistic and constructionism qualities in the design. For instance, an image I keep seeing is a group of people cranking the gears that are literally ripping them apart. I find the idea of people creating the machinations for unaware of the potential masochistic repercussions. When a world is defined by clear lines, what happens when those lines become exaggerated or more

pronounced? This idea of exaggerated, stylized qualities should run through all aspects of the design.

In this exaggeration there presents itself an opportunity for a ‘shock-and-awe,’ jarring sensation in the designs. For sound the world of *The Undesirables* and *The Play* should be instrumental jazz, heavy on the hi-hat and percussion, while the world of *The Regime* should transform into more modern industrial rock. For lights a switch between natural and artificial lighting for *The Undesirables* and *The Regime* while adopting more of a film noir look for *The Play*. As for costumes the key will be to clearly separate the three worlds. How was a society inspired by the Nazi look develop their uniforms? How do a group of artists living within this society find ways to express themselves while still adhering to the world? Are they marked and if so how? I know I would like to see a complete transformation from the role as an ‘Undesirable’ to the role in *The Play*, but also still connected. For example: if we mark one in a red patch before the transformation can he have a red tie afterward? I would also like to see characteristics to their real-life counterpart. It can be subtle, but I would like to see some connection.

As for *The Undesirables* I was heavily inspired by the look of *Cabaret* and *Casablanca*. How these group of Bohemians try to hold on to some semblance of normalcy when they know they are performing for the very people that will put a bullet in their heads at the end of the show. Within this community are a group of survivors determined to live on their terms regardless of the rules, society has placed on them. They have been ‘marked for removal’ by *The Regime* and are aware this *Play* is a last meal of sorts, so they are determined to savor every bite. Much like the French of Paris during the occupation. There is a tension that comes from living next to your future murderers, but there is also a sense of

freedom. They are rebellious souls and everything about them should be rebellious. If The Regime tucks in their shirts, then The Undesirables go untucked, if one has short hair, the other has long. After speaking with Ashley about my concept she told me about Terezin; a propaganda concentration camp in The Czech Republic. It was a concentration camp for artists and intellectuals. Some prisoners were allowed to hold performances of Verdi's *Requiem* to convince the world the camps weren't all bad in propaganda videos. These are people that need to create regardless of their circumstances, because in that final moment of the play where Ui addresses the audience the rest of The Undesirables are going to be lined up upstage and shot.

The world of The Play is gritty. Much like The Undesirables are the product of The Regime, The Play is a product of the embittered Undesirables. It should have an 'in-your-face,' unapologetic attitude. While The Undesirables might not have the biggest budget, it should feel like it was well-produced. The Play should have a 'film-noir' quality about it. The audience should feel like they are going to choke on the cigar smoke filling the room. There should be a darkness to this world (in fact the further we get from the world of The Regime the darker the worlds should get) that encourages the belief that there is just as much happening in the dark as there is in the light. It should have a contrasting tone to the propaganda dances that bookend the scenes. It should strive to remind the audience that no matter how pretty the face is that sells you the lie, the truth is far darker than you can imagine.

While the Norris version has removed the placards, we will re-instate them for our production. The placards will be used as propaganda segments; one of the stipulations of the 'Dept. of Arts and Cultural Acceptance.' These segments should be propaganda videos with

a voiceover reading the placard, while music plays and actors dance. The dances will begin silly almost vaudevillian, as if to undermine the serious content of the story. However, as the play progresses the dances will become bigger and more grandiose culminating in stylized goose-stepping. I have spoken with Ashley and the dances will be a mixture of Bob Fosse meets Bob Wilson. The idea is to have the audience laughing at the beginning and cheering by the end without realizing they have bought into the Fascist propaganda machine.

1. The Regime

- a. The world of the Fascists is a structured and ordered world. Everything has a place or function in society and those things or people that do not are quickly isolated and/or eradicated.
- b. There is an unfiltered oppression in this world that dominates the minds of every citizen.
- c. There is no room for emotion in this new world. This is a world defined by lines and staying within them. However, because of the tilted moral axis the lines have more expressionistic qualities than geometric.
- d. This is a society that has come to power through dominance; physical and political dominance. This is not a society that negotiates. You will either fall in line or you will be crushed. This society has developed through war and hardline bureaucracy not arts and frivolity.
- e. Color is not accepted. Color is an act of expression and expression is too close to revolution. There are colors: primary. Art should always be function over form. And the function is always to glorify the power and dominance of The Fascists.
- f. The world should be overpowering and domineering. The audience should, at all times, feel under the watchful eye of the Regime.

- g. This is a world that thrives on propaganda to maintain their image. Every piece of information that is distributed is censored and monitored. All for the sake of The Regime.
- h. Something that has always fascinated me is creating false histories and I think we have a perfect example here to experiment with history to create something entirely new. As I have said if we view the Fascist world as inspired by the Nazis having won WWII, then what does that look like? What would modern day Nazis look like? This also gives the chance to level the playing field. What I mean is that my perception of America is different than yours, which is different than his, which is different than hers. By making not only our performers, but also the audience 'The Undesirables' we are able to create a sense of 'shared oppression,' therefore negating indifference. They will all be under the same oppression as anyone else in the room.

2. The Undesirables

- a. A world of fading hope, fading but not gone.
- b. Inspired by the Paris during the occupation and the Terezin Camp.
- c. Theirs' is a world of subversion. A world where the people have been labelled and provided with the appropriate restrictions.
- d. There is more color here, but there comes with it an extra bit of paranoia. There is also more color because these people have been 'marked' according to their crimes against society.
- e. There is a tension in this world with their, but there is also laughter. While they may be defeated, they have yet lost that will to live or the ability to enjoy life.

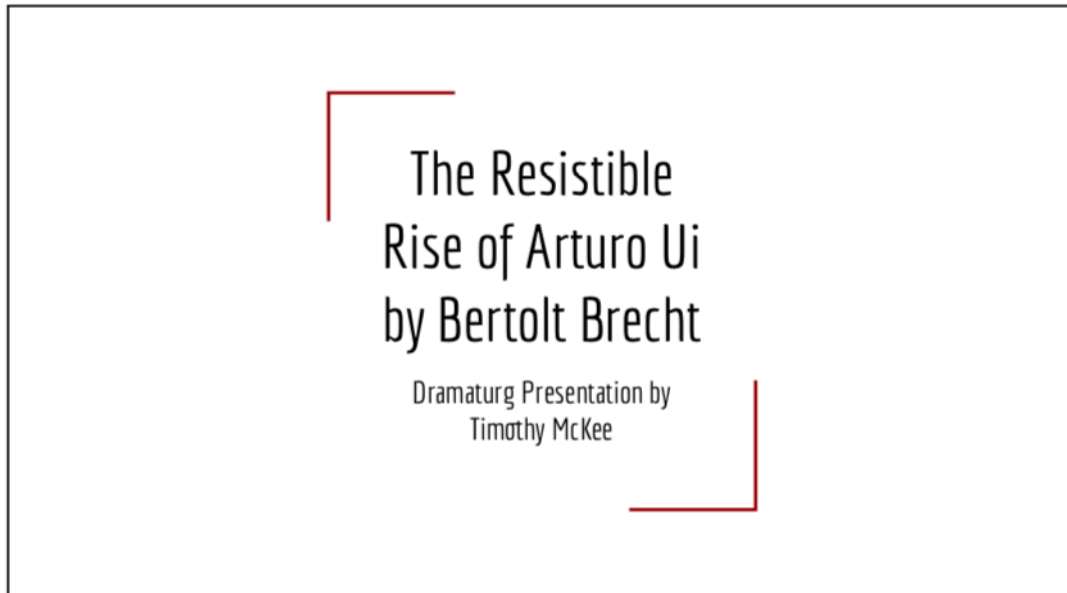
- f. This world is more exotic than The Regime. With people from different faiths, countries, and cultures they have created their own new-age Montmartre.
- g. These are people that have had to create a life for themselves under the control of people completely different. They are free spirits in a controlling society. There are countless examples from history and contemporary societies of people who have had to live under the oppressive rule of fascists. We need to find a way to reflect those experiences in modern day America.

3. The Play

- a. Gritty
- b. Should have the feel of a film-noir gangster movie. But a much more modern, savage version.
- c. Should not feel shabby, this play should be their swan song. It should reflect the work and care this group of people put into creating their final piece of art.
- d. This play is talking about the looming conquest of a dangerous man and shouldn't be afraid to push the feelings of foreboding the dark can often bring.

APPENDIX B

RESEARCH PRESENTATION



The Play

This play is a warning, not a reminder

- Bertolt Brecht
- Epic Theatre
- The Alienation Effect
- *The Resistible Rise of Arturo Ui*

Bertolt Brecht

- Born February 10, 1898, Augsburg, Germany and died August 14, 1956, East Berlin
- In 1927, he had begun to study Karl Marx's *Das Kapital* and by 1929 he had embraced Communism
- In 1933 his career was interrupted as the Nazis came to power.
- The night after the Reichstag burned down, he and his family fled to Prague, to Vienna, to Zurich, and finally to the island of Fyn in Finland.
- During his exile, he awaited a pending Visa to the United States
- October 30, 1947 he appeared before the U.S. House Un-American Activities Committee and shortly after his testimony, he fled to Switzerland
- On October 22, 1948 he returned to Germany, settling in East Berlin



https://www.theatrearchive.com/2008/02/bertolt-brecht_001.html
<https://www.infocivitas.com/biography/Bertolt-Brecht>

Epic Theatre

- Epic theatre is a form of didactic drama presenting a series of loosely connected scenes that avoid illusion and often interrupt the story line to address the audience directly with analysis, argument, or documentation.
- Brecht's epic theatre was in direct contrast to that encouraged by the Russian director Konstantin Stanislavsky, in which the audience was persuaded—by staging methods and naturalistic acting—to believe that the action onstage was “real.”
- Brecht's perspective was Marxian, and his intention was to appeal to his audience's intellect in presenting moral problems and reflecting contemporary social realities on the stage.



The Alienation Effect

- Examples of such techniques include explanatory captions or illustrations projected on a screen; actors stepping out of character to lecture, summarize, or sing songs; and stage designs that do not represent any locality but that, by exposing the lights and ropes, keep the spectators aware of being in a theatre.
- The audience's degree of identification with characters and events is presumably thus controlled, and it can more clearly perceive the “real” world reflected in the drama.
- Brecht regarded his method as a way of helping spectators understand the complex nexuses of historical development and societal relationships. By creating stage effects that were strange or unusual, Brecht intended to assign the audience an active role in the production by forcing them to ask questions about the artificial environment and how each individual element related to real-life events. In doing so, it was hoped that viewers would distance themselves emotionally from problems that demanded intellectual solutions.

The Resistible Rise of Arturo Ui

- *Arturo Ui* is a witty and savage satire of the rise of Adolf Hitler
- Small-time Chicago Gangster's takeover of the city's greengrocery trade in the late 1930's
- Satirical Allegory combines Brecht's Epic style of Theatre with black comedy and overt didacticism
- Written in 1941 and first produced by the Berliner Ensemble in 1959



<https://www.bbc.com/news/culture-571498129912>
<http://www.bbc.com/news/culture-571498129912>

Weimar Republic

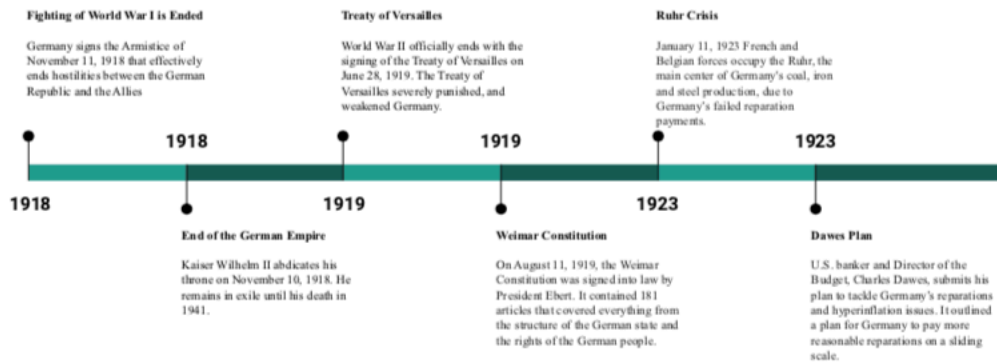
Understanding the Weimar Republic is essential to understanding how Adolf Hitler and the Nazi's were able to rise to unprecedented power

- Map
- Timeline
- Treaty of Versailles
- Living in the Weimar Republic

Map of the Weimar Republic



Weimar Republic Timeline



Treaty of Versailles & Germany

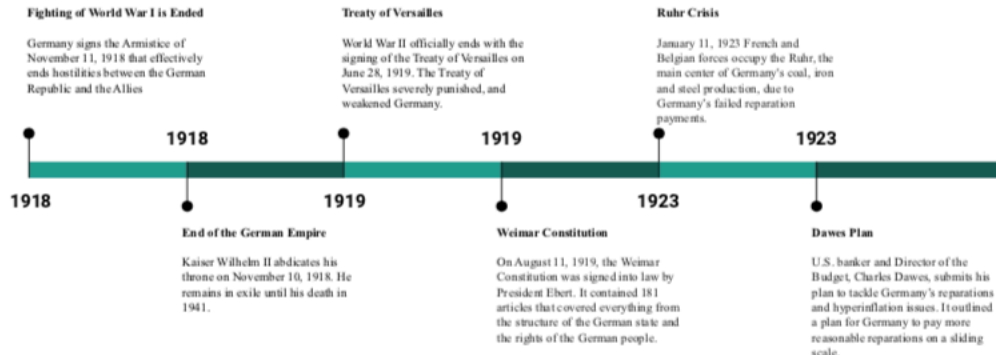
- War Guilt
 - Germany had to accept the guilt for starting the war.
- Germany's armed forces
 - The German army was limited to 100,000 men.
 - Conscription (forced army service) was banned; soldiers had to be volunteers.
 - Germany was not allowed armoured vehicles, submarines or aircraft.
 - The navy could build only six battleships.
 - The Rhineland became a demilitarised zone. This meant that no German troops were allowed into that area.
- Reparations
 - Germany had to pay for the damage caused by the war. The exact figure was not agreed until 1921 when it was set at £6,600 million, an enormous amount.
- League of Nations
 - The League of Nations was set up as an international 'police force'. The League was based on a Covenant (or agreement). The Covenant and the constitution of the League of Nations were part of the terms of the Treaty. Germany was not invited to join the League until it had shown that it could be a peace-loving country.

German Territory Loss

- German territories and colonies
 - Alsace-Lorraine went to France
 - Eupen, Moresnet and Malmedy went to Belgium
 - North Schleswig went to Denmark (after a vote by the population)
 - West Prussia and Posen went to Poland
 - Danzig became a free city controlled by the League of Nations (giving Poland a seaport)
 - Memel went to Lithuania
 - Saar was controlled by the League of Nations (with a vote by the population to be held on the matter after 15 years)
 - German colonies became mandates under the control of the League of Nations (in practice this usually meant Britain and France)
 - Estonia, Latvia and Lithuania became independent states (Germany had taken these states from Russia in 1918)

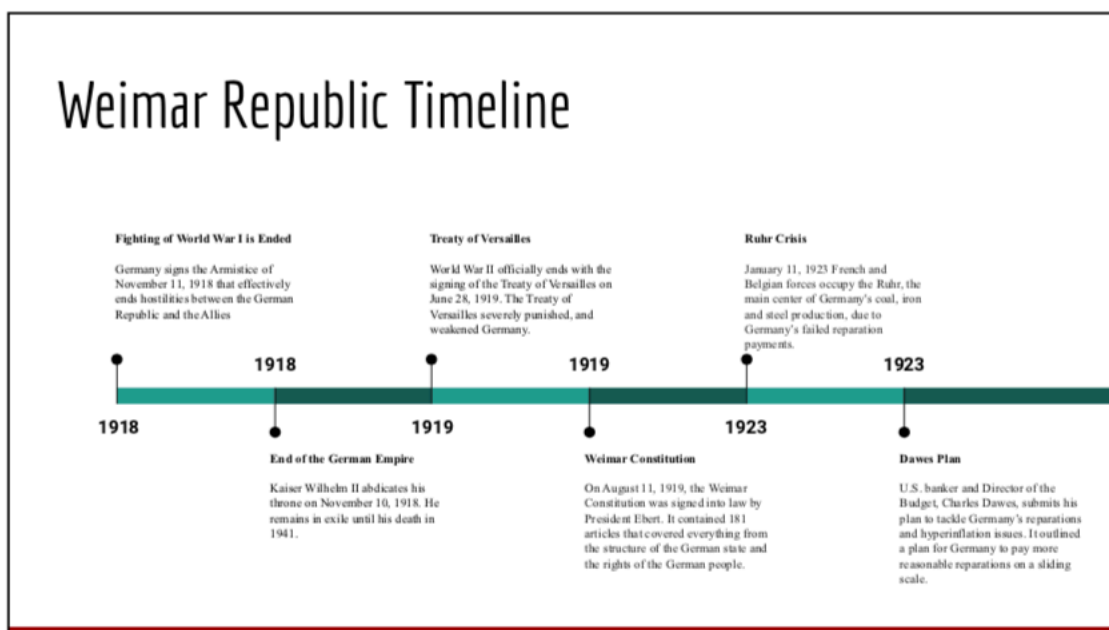
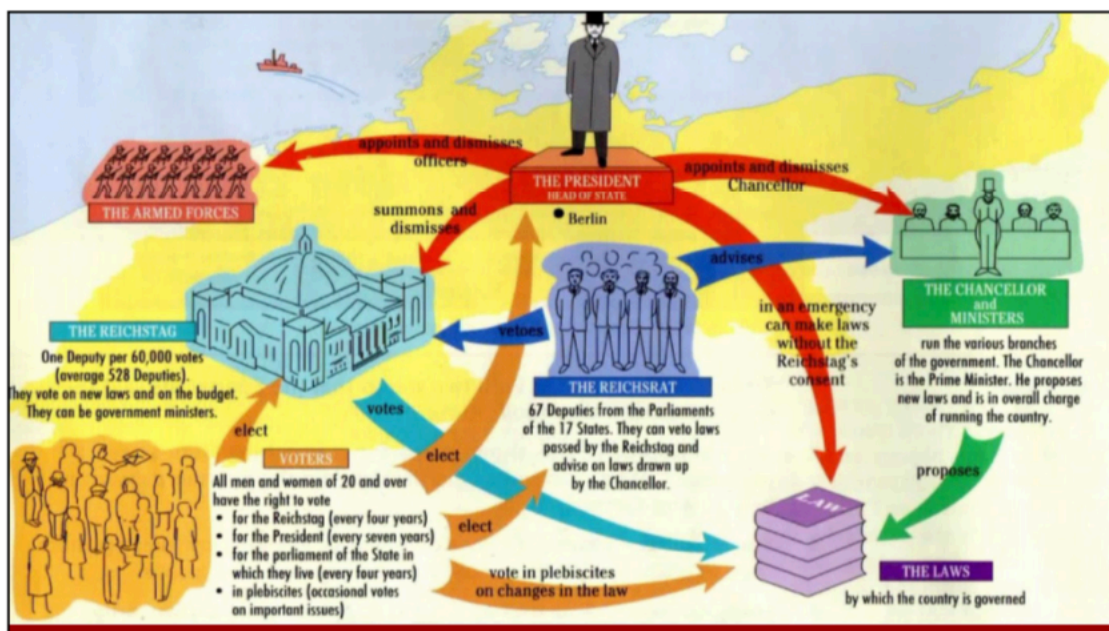


Weimar Republic Timeline

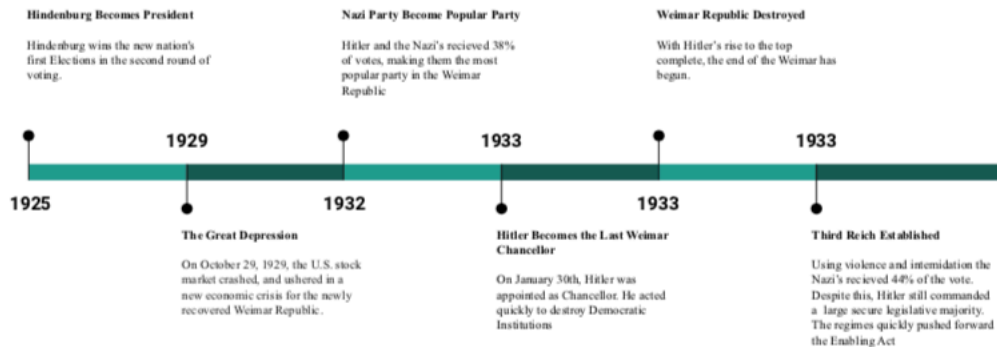


Weimar Republic Constitution

- The German Reich is a Republic.
- The government is made of a president, a chancellor and a parliament (Reichstag).
- Representatives of the people must be elected equally every four years by all men and women over age 20.
- The term of the President is seven years.
- All orders of the President must be endorsed by the Chancellor or a Reich Minister.
- Article 48 allows the President to suspend civil rights and operate independently in an emergency.
- Two legislative bodies (the Reichstag and the Reichsrat) were formed to represent the German people.
- All Germans are equal and have the same civil rights and responsibilities.
- All Germans have the right to freedom of expression.
- All Germans have the right to peaceful assembly.
- All Germans have the right to freedom of religion; there is no state church.
- State-run, public education is free and mandatory for children.
- All Germans have the right of private property.
- All Germans have the right to equal opportunity and earnings in the workplace.



Weimar Republic Timeline



The Enabling Act

- The Enabling Act (*Ermächtigungsgesetz*) of 1933 gave the German Cabinet power to enact laws without the involvement of the Reichstag and the Reichsrat, the legislative bodies of the Weimar government.
- It gave Adolf Hitler complete and absolute power.
- Since the passage of this law depended upon a two-thirds majority vote in parliament, Hitler and the Nazi Party used intimidation and persecution to ensure the outcome they desired. They prevented all 81 Communists and 26 of the 120 Social Democrats from taking their seats, detaining them in so-called protective detention in Nazi-controlled camps. In addition, they stationed SA and SS members in the chamber to intimidate the remaining representatives and guarantee their compliance. In the end, the law passed with more than the required two-thirds majority, with only Social Democrats voting against it.

Living in the Weimar Republic

- Living standards were poor due to the economic difficulties which the country faced such as hyperinflation.
- Unemployment stood at 4% in 1924. However, from this point onwards unemployment began to fall. Before the economic difficulties set in during the global depression, unemployment had fallen to just 1.3 million
- As well as employment increasing, standards of employment and pay also improved. The average number of hours in a working week fell and, despite the fall, wages increased by 25% between 1925 to 1928
- After 1918, the housing stock in Germany was of poor quality and also in short supply. To improve this, the government announced that rent would have a tax of 15% placed upon it which would fund house building. Housing Associations built most new houses. Sixty-four thousand new homes were built this way and half as much again were built by companies. Significant progress was made by those building houses. However, by 1928 there was still a shortage of houses.

Important Events

The events that are mentioned in the play that are drawn directly from historical contexts

- Prussian Junkers
- Chancellor
- East Aid Scandal
- Reichstag Fire
- Night of Long Knives
- Hitler's First Foreign Victim
- Nazi War Machine

Prussian Junkers

- 1929 – 1932. Germany is hit hard by the world crisis. At the height of the crisis a number of Prussian Junkers try to obtain government loans, for a long time without success. The big industrialists dream of expansion. By way of winning President Hindenburg's sympathy for their cause, the Junkers make him a present of a landed estate at Neudeck.
- The Junkers' greatest opportunity for political influence of a decisive character came through the election of one of their own people as President of the Republic in 1925. Paul Von Hindenburg came from an old Junker family whose ancestral home was the *Rittergut Neudeck* in West Prussia, which was made a gift to him by a group of Junkers and Industrialists.

Hitler Wants to be Chancellor

- 1932. Adolf Hitler's party and private army are threatened with bankruptcy and disintegration. To save the situation Hitler tries desperately to have himself appointed chancellor, but for a long time the President refuses to see them.
- The Nazi Party, Hitler, and the Sturmabteilung (SA) were close to bankruptcy.
- Regardless of the party's financial problems, Hitler was named Chancellor in late January 1933. He called for elections in early March. With less than two weeks left before the vote, Herman Goering sent telegrams to Germany's 25 leading industrialists, inviting them to a secret meeting in Berlin on February 20, 1933. Attending the gathering were four I.G. Farben directors and Krupp chief Gustav Krupp. Hitler addressed the group, saying "private enterprise cannot be maintained in a democracy." He also told the men that he would eliminate trade unions and communists. Hitler asked for their financial support and to back his vision for Germany.
- According to Robert Jackson, the former Supreme Court Justice and chief U.S. prosecutor at Nuremberg, "[T]he industrialists...became so enthusiastic that they set about to raise three million Reichsmarks [worth about \$30 million today] to strengthen and confirm the Nazi Party in power."

East Aid Scandal

- **January 1933. President Hindenburg finally caves and appoints a Hitler Chancellor in return for a promise to prevent the exposure of East Aid scandal, in which Hindenburg himself is implicated. After coming to power legally, Hitler surprises his high patrons by extremely violent measures...but keeps his promises.**
- Eastern Aid (Osthilfe) was a policy of the German Government of the Weimar Republic (1919–33) to give financial support from Government funds to bankrupt estates in East Prussia. It was implemented in 1929-1930, in spite of the generally dire economic situation and the lack of government funds, because of the overwhelming need of the Government of the German Republic to retain the support of the influential Junker owners of these estates,
- This policy produced a major scandal in Germany in December 1932 and January 1933, the Osthilfeskandal. A considerable number of Junkers were found out to have wasted the money on what was considered to be luxury items, such as cars and vacations. The ensuing investigations into the scandal also implicated the President of the Republic, General Paul von Hindenburg. It came to light that the Hindenburg family's highly indebted estate in East Prussia at Neudeck (owned by the president's brother) had been clandestinely bought in 1927 by a number of industrialists and given to the president as a gift, seemingly in exchange for political influence.

The Reichstag Fire

- **February 1933. The Reichstag fire. Hitler accuses his enemies of instigating the fire and gives the signal for the Night of the Long Knives. The Supreme Court in Leipzig condemns an unemployed worker to death for causing the fire. The incendiaries get off scot-free. Mockery of Justice.**
- On the night of February 27, around 9:00, pedestrians near the Reichstag heard the sound of breaking glass. Soon after, flames erupted from the building. It took fire engines hours to quell the fire, which destroyed the debating chamber and the Reichstag's gilded cupola, ultimately causing over \$1 million in damage.
- Police arrested an unemployed Dutch construction worker named Marinus van der Lubbe on the scene. The young man was found outside the building with firelighters in his possession and was panting and sweaty
- It was the canary in the political coal mine—a flashpoint event when Adolf Hitler played upon public and political fears to consolidate power, setting the stage for the rise of Nazi Germany

Night of Long Knives

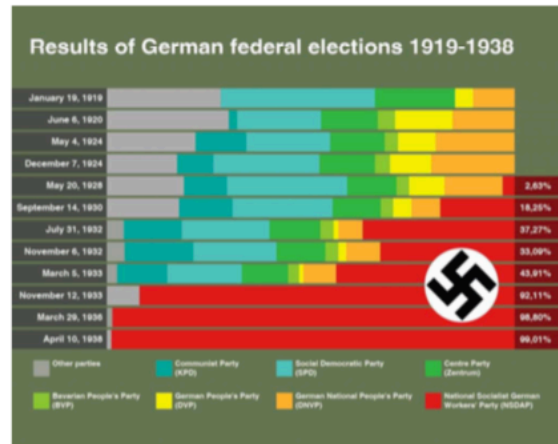
- **1934. The impending death of the aged Hindenburg provokes bitter struggles in the Nazi camp. The Junkers and Industrialists demand Rohm's removal. The occupation of Austria is planned. On the night of June 30th Hitler overpowers his friend Rohm at an inn where Rohm has been waiting for him. Up to the last moment Rohm thinks Hitler is coming to arrange for a joint strike against Hindenburg and Goring.**
- Nazi leader Adolf Hitler orders a bloody purge of his own political party, assassinating hundreds of Nazis whom he believed had the potential to become political enemies in the future. The leadership of the Nazi Storm Troopers (SA), whose four million members had helped bring Hitler to power in the early 1930s, was especially targeted.
- Hitler feared that some of his followers had taken his early "National Socialism" propaganda too seriously and thus might compromise his plan to suppress workers' rights in exchange for German industry making the country war-ready.

Hitler's First Foreign Victim

- **Under compulsion the Austria Chancellor Engelbert Dollfuss agrees to stop the attacks on Hitler that have been appearing in the Austrian press. Dollfuss is murdered at Hitler's instigation, but Hitler goes in negotiating with Austrian rightist circles.**
- As Dollfuss came to power, Hitler was eighteen months into his own regime. After securing authoritarian control in Germany, Hitler had begun looking at expansion abroad, his priority Austria, the country of his birth. Regardless of Democracy, it was Hitler's vision to unite the German-speaking nations, but Dollfuss stood in his way.
- To assert his power in Austria, Dollfuss dissolved parliament, jailed rivals, banned opposition parties, and won a short but violent civil war, assuming complete political control. To further diminish the threat of Nazism, Dollfuss banned the Nazi Party in Austria, provoking Hitler into embarking on his first act of international aggression.
- On 25 July 1934, the leader of the Austrian Nazi Party approached Austrian Chancellor Engelbert Dollfuss, and without saying a word fired two shots.

Nazi War Machine Begins

- On March 11, 1938, Hitler marches into Austria. An election under the Nazi Terror results in a 98% vote for Hitler
- As Hitler rallied his supporters, opponents of the Nazi party, such as the Social Democratic Party, were prevented from campaigning and were even threatened with violence.
- Hitler's SA officers raided the Social Democratic Party's political events and attacked participants - all while the police looked on passively. Opposition newspapers were destroyed and closed down
- In total 69 Germans died as a result of the terror.



Important People

Understanding the role each person had historically, their role in the play can be clarified

- Adolf Hitler
- Paul Von Hindenburg
- Herman Göring
- Ernst Röhm
- Joseph Goebbels
- Other Characters

Hitler's Inner Circle



Arturo Ui: Adolf Hitler

- Adolf Hitler was born on April 20, 1889, in Braunau am Inn, a small Austrian town near the Austro-German frontier.
- After his mother, Klara, died in 1908, Hitler moved to Vienna, where he pieced together a living painting scenery and monuments and selling the images. Lonely, isolated and a voracious reader, Hitler became interested in politics during his years in Vienna, and developed many of the ideas that would shape Nazi ideology.
- Deployed in October 1914 to Belgium, Hitler served throughout the Great War and won two decorations for bravery, including the rare Iron Cross First Class, which he wore to the end of his life.
- Like many Germans, Hitler came to believe the country's devastating defeat could be attributed not to the Allies, but to insufficiently patriotic "traitors" at home.



Dogsborough: Paul Von Hindenburg

- Paul Ludwig Hans Anton von Beneckendorff und von Hindenburg, was a German field marshal and statesman who commanded the Imperial German Army during World War I and later became President of Germany in the period of the Weimar Republic.
- Paul von Hindenburg was born October 2, 1847, at Posen in southeast Prussia to a family of Prussian Junkers
- He was persuaded to run for Germany's president in the 1925 election as a national unity candidate, and he won by a narrow margin.
- In 1932, at age 84, he was re-elected, beating a rising politician named Adolf Hitler. Political considerations, however, forced Hindenburg to appoint Hitler as Germany's chancellor in January 1933.
- When Hindenburg died on August 2, 1934, Hitler made his fateful move and seized complete power in Germany.



Giri: Herman Göring

- Born January 12, 1893, Rosenheim, Germany—Died October 15, 1946, Nürnberg, a leader of the Nazi Party and one of the primary architects of the Nazi police state (Gestapo) in Germany.
- He occupied 1 of the 12 Reichstag seats that the Nazi Party won in the 1928 election. Thereafter Göring became the acknowledged party leader in the lower house, and, when the Nazis won 230 seats in the election of July 1932, he was elected president of the Reichstag.
- Göring was the most popular of the Nazi leaders, not only with the German people but also with the ambassadors and diplomats of foreign powers. He used his impregnable position to enrich himself.
- It was Göring who led the economic despoliation of the Jews in Germany and in the various territories that fell under Hitler's power.



Roma: Ernst Röhm

- Ernst Röhm, Röhm also spelled Roehm, (born November 28, 1887, Munich, Germany—died July 1, 1934, Munich-Stadelheim), German army officer and chief organizer of Adolf Hitler's Storm Troopers (Sturmabteilung, or SA; Brownshirts).
- After the end of the Great War, Röhm remained in what was left of the army. The Treaty of Versailles reduced the German Army to just 100,000 men – something that greatly angered a lot of Germans.
- Throughout his years of service to the Nazi cause, Röhm remains dog-loyal to his master. Röhm's Nazi zeal lead him to advocate that the Nazi seizure of power should culminate in the SA absorbing if not replacing the Reichswehr as the new German army, nazified from the ground up.
- Highest Ranking Homosexual in Nazi Germany



Givola: Joseph Goebbels

- Paul Joseph Goebbels, born October 29, 1897, Rheydt, Germany—died May 1, 1945, Berlin, minister of propaganda for the German Third Reich. A master orator and propagandist, he is generally accounted responsible for presenting a favourable image of the Nazi regime to the German people.
- Goebbels began to create the Führer myth around the person of Hitler and to institute the ritual of party celebrations and demonstrations that played a decisive role in converting the masses to Nazism. In addition, he spread propaganda by continuing his rigorous schedule of speech making.
- After the Nazis seized power, Goebbels took control of the national propaganda machinery. A National Ministry for Public Enlightenment and Propaganda was created for him, and he became president of the newly formed "Chamber of Culture."

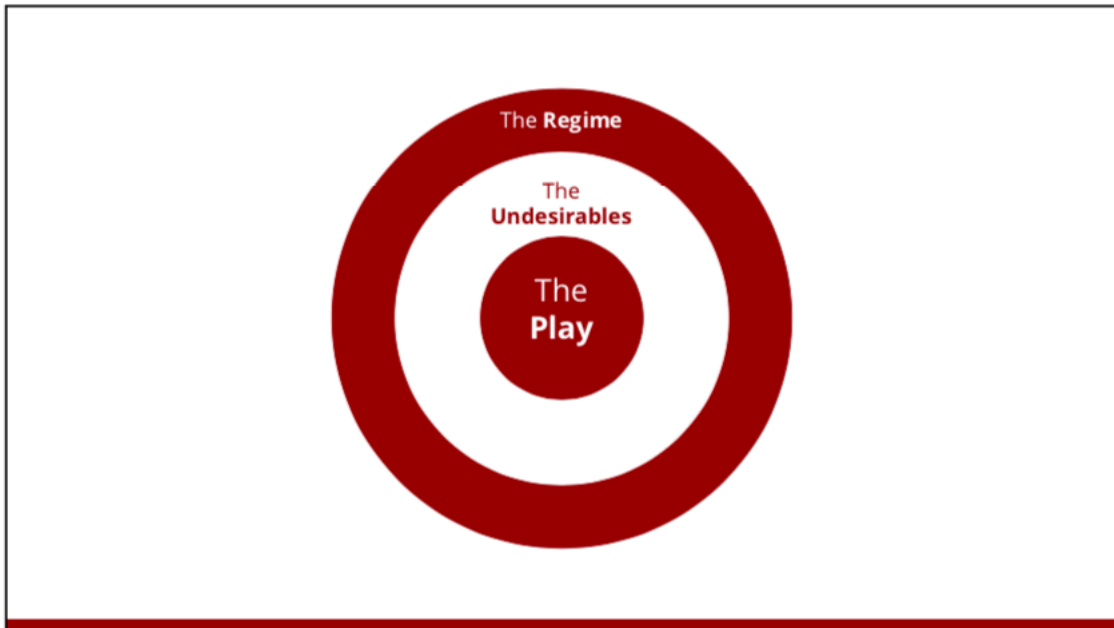


Other Characters

- Dullfeet → Engelbert Dollfuss (assassinated Chancellor of Austria)
- Cauliflower Trust → Prussian Junkers (subsidized German landowners)
- Vegetable dealers → Petty Bourgeoisie
- Gangsters → Fascists
- Fish → Marinus van der Lubbe (the Dutch Communist convicted of burning down the Reichstag)

The Three Worlds

- The Regime
- The Undesirables
- The Play



<p>DACA</p> <p>Department of Arts and Cultural Acceptance</p>	<ul style="list-style-type: none">• Overview• Propaganda• Role in "The Regime" <hr/>
--	--

DACA Overview and Propaganda

- Based on Hitler's National Ministry for Public Enlightenment.
- Used to censor all forms of media to control what the general public knew and thought.
- DACA is used by the regime to promote its ideology and instill a nationalist identity in the population
- DACA is one of the greatest Government Departments created by the regime because they look out for your best interest.
- DACA wants you to attend the theatre and other related expressions of art, because they understand the importance of politics in entertainment.



Additional Information

All additional information that may help in the comprehension of this Epic Play

- Roaring 20's
- Glossary

The Roaring 20's

- Consumer Culture
- The New Woman
- Personal Freedoms

Consumer Culture

- More Americans lived in cities than on farms
- The nation's total wealth more than doubled between 1920 and 1929, and this economic growth swept many Americans into an affluent but unfamiliar "consumer society"
- People from coast to coast bought the same goods listened to the same music, did the same dances and even used the same slang
- During the 1920s, many Americans had extra money to spend, and they spent it on consumer goods such as ready-to-wear clothes and home appliances like electric refrigerators
- The most important consumer product of the 1920s was the automobile. Low prices (the Ford Model T cost just \$260 in 1924) and generous credit made cars affordable luxuries at the beginning of the decade; by the end, they were practically necessities.



The New Woman

- The most familiar symbol of the Roaring Twenties is probably the flapper: a young woman with bobbed hair and short skirts who drank, smoked and said what might be termed “unladylike” things in addition to being more sexually “free” than previous generations
- In reality, most young women in the 1920s did none of these things (though many did adopt a fashionable flapper wardrobe), but even those women who were not flappers gained some unprecedented freedoms
- They could vote at last: The 19th Amendment to the Constitution had guaranteed that right in 1920



Personal Freedoms

- The 18th Amendment to the Constitution, ratified in 1919, had banned the manufacture and sale of “intoxicating liquors,” and at 12 A.M. on January 16, 1920, the federal Volstead Act closed every tavern, bar and saloon in the United States.
- This drove the liquor trade underground—now, people simply went to nominally illegal speakeasies instead of ordinary bars—where it was controlled by bootleggers, racketeers and other organized-crime figures such as Chicago gangster Al Capone. (Capone reportedly had 1,000 gunmen and half of Chicago’s police force on his payroll.)



Glossary

- **Junker:** Member of the landowning aristocracy of Prussia and eastern Germany, which, under the German Empire (1871–1918) and the Weimar Republic (1919–33), exercised substantial political power.
- **SA:** By the end of 1921, Hitler had his own private army, the “Sturmabteilung” (“Assault Division”), or SA, whose members were known as stormtroopers or brown shirts (for the color of their uniforms). The SA accompanied Hitler during his public appearances and surrounded him when he made impassioned speeches urging his supporters to perpetrate violence against Jews and his political adversaries. Effectively dissolved after the Night of Long Knives.
- **SS:** Founded in 1925, the “Schutzstaffel,” initially served as Nazi Party leader Adolf Hitler’s (1889–1945) personal bodyguards, and later became one of the most powerful and feared organizations in all of Nazi Germany. In 1925, Hitler ordered the formation of the Schutzstaffel, an entity that was separate from, although linked to, the SA. The SS initially consisted of eight individuals, all of whom were entrusted to personally guard Hitler and other top Nazis. Under Himmler’s guidance, the SS evolved over the next four years into a first-rate paramilitary unit.

Glossary Cont.

- **Gestapo:** April 1934, Himmler was named head of Germany’s secret state police, the “Geheime Staatspolizei,” more commonly known as the “Gestapo.” The Gestapo, which had been established the previous year, was charged with tracking down and arresting Hitler’s adversaries. Without benefit of trial, these alleged enemies either were executed or dispatched to concentration camps.

APPENDIX C

SURVEY

1. Gender
 - a. Male
 - b. Female
2. Age
 - a. 15-24
 - b. 25-34
 - c. 35-44
 - d. 45-54
 - e. 55-64
 - f. 65-74
 - g. 74+
3. Are you and Angelo State University Student?
 - a. Yes
 - b. No
4. Were you aware of the Dramaturgical website?
 - a. Yes
 - b. No
5. If so, how?
 - a. Playbill
 - b. Announcer during Preshow
 - c. Friend or Family

- d. Production Member
6. Did you access the website?
- a. Yes
 - b. No
7. If so, how?
- a. Mobile
 - b. Computer
8. When did you access the website?
- a. Before the show began
 - b. During Act 1
 - c. During Intermission
 - d. During Act 2
 - e. After the show
9. Which areas of the website did you visit?
- a. Playbill
 - b. Production Team
 - c. Research
 - d. Theatre Home
10. On a scale of 1-10, with 1 being the lowest and 10 being the highest, please rate the following
- a. The website explained the theories of Bertolt Brecht well enough for me to understand
 - b. The website provided ample information about the show

- i. The playwright
- ii. The production team
- iii. The actors
- iv. The historical events during the show
- c. The website was overall informative
- d. The website helped bridge the gap between Brecht and his Play

11. Were you aware of the social media?

- a. Yes
- b. No

12. Did you engage in any of the social media?

- a. Yes
- b. No

13. Were you involved in the production?

- a. Yes
- b. No

14. Were you present for the initial dramaturgical presentation?

- a. Yes
- b. No

15. On a scale of 1-10, with 1 being the lowest and 10 being the highest, please rate the following

- a. The PowerPoint was effective in conveying Brecht to me
- b. Having the PowerPoint always available aided in my understanding of the play?

- c. The language used in the PowerPoint and during the presentation was easy to follow and helped bridge the gap between Brecht and Myself

BIOGRAPHY

Timothy Alan McKee, a native of Brownfield, Texas is a recent graduate from Angelo State University. He graduated in May 2020 with a B.A. in Theatre and Performing Arts with a specialization in Directing and Dramaturgy, and a B.A. in Communication with a specialization in Public Relations and Advertising. While there, he directed, dramaturged, designed and acted in various Arts @ASU productions. In the spring of 2020 he was accepted into the Kennedy Center American College Theatre Festival Region VI Dramaturgy Intensive for which he received the region's highest Dramaturgy Award, Excellence in Dramaturgy, for his work on Brecht's *The Resistible Rise of Arturo Ui*. He was also one of the eight KCACTF National Candidates with the same project. He will continue working in the theatre field and has plans to pursue an MFA in Directing and PHD in Dramaturgy.